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# ARISTOPHANIS RANAE.

THE 'FROGS' OF ARISTOPHANES,

A REVISED TEXT WITH ENGLISH NOTES,  
AND A PREFACE.

BY

F. A. PALEY, M.A.

CLASSICAL EXAMINER TO THE UNIVERSITY OF LONDON,  
EDITOR OF AESCHYLUS, EURIPIDES, &c.



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## TO THE READER.

MANY years have elapsed since the edition of the 'Frogs' with English notes was published by the late Mr Mitchell. It was a rather large book, an octavo volume of about 600 pages—a work which, while it was amply, perhaps superfluously, supplied with grammatical illustrations, was also extremely diffuse in dissertations on special points, and for that very reason by no means well suited to the requirements of ordinary students. Since then, with the exception of Mr Cookesley's edition, which has been long out of print, nothing has been done in this country to supply the want of a manual adapted to the capacity of this numerous class of readers. Moreover, the critical examination of the text has made great advances since his time. Thiersch's and Bothe's editions have been superseded by Fritzsch's accurate and elaborate commentary, in which the minutest points, critical, grammatical, and historical, have been discussed with a care that leaves nothing to be done by his successors. It is however a rather long and closely printed book of more than 450 pages; and the reading it through, in the way that such a book deserves to be read, is in itself a work

requiring both time and thought. Bergk's and Meineke's texts are also worthy of close comparison; for there are many critical difficulties in a play which, though it may appear tolerably easy to a superficial reader, is often extremely perplexing both in the right distribution of the persons and in the varieties of readings found in the Venice and the Ravenna MSS.

It is not only, of course, from its really brilliant wit, but from its extreme literary interest as containing so much information on the subject of the Greek tragedies, both lost and extant, that this play is peculiarly fit for general reading. Had we been without it, our knowledge of the Attic stage and of the moral effects of its teaching would have been materially less, and possibly the estimate of Euripides as a tragic artist would have been somewhat higher. It may also be said, that with some slight and unimportant exceptions, there is little in the *Ranae* that need be regarded as objectionable<sup>1</sup>. Again, the history of the period, complex as it is, in the closing years of the long-protracted Peloponnesian War, and in the results immediately following the eventful victory of the Athenians off the Arginusae, receives much and important light from this play, in which the contending factions of the demos and the oligarchs under the ever-fluctuating

<sup>1</sup> Mr Mitchell's plan of cutting out whole passages for some (often fancied) impropriety of language is, to say the least, extremely annoying to the scholar.

leaderships of Alcibiades and Theramenes, of Phrynichus and Cleophon, are held in view throughout, and especially in the *Parabasis*<sup>1</sup>. In its religious aspect, as bearing closely on the obscure but very important subject of the Eleusinian Mysteries, the *Ranae* is, to say the least, extremely suggestive; and more than that we can hardly say of any ancient writings which touch upon the subject<sup>2</sup>. Lastly, those who, like the present editor, are hearty and sincere admirers of Euripides both as a man and a poet, cannot fail to be profoundly interested in the part which he takes, and which is taken against him, in the present play.

For the above reasons, it is hoped that an edition of the 'Frogs' containing all necessary explanation in a volume of very moderate size, will be acceptable to many; for while Greek is read at all, the best plays of the best master of the Comic Athenian stage will continue both to be read and to be admired.

<sup>1</sup> The student will do well to read carefully the chapters (viii, ix and x) on the Decelean and the Ionian War in Sir G. W. Cox's larger History of Greece, the latest and best that has yet been written.

<sup>2</sup> Mr Mitchell has devoted some 200 pages of his edition to discussions on theological and symbolical difficulties in relation to the worship of Dionysus and Iacchus. It is to be feared that the practical utility of these curious speculations and investigations is, to an ordinary English student, simply *nil*. Those however who seek for information may consult Mr Brown's recent work on "The Great Dionysiac Myth."



## P R E F A C E.

THE Comedy of the "Frogs" was brought out, as we learn from the extract given in the Greek Introduction from the *didascaliae*, in the archonship of the Callias who succeeded Antigenes<sup>1</sup>, B.C. 405, or twenty years after the *Acharnians*. Like that play, it was exhibited at the Lenaea under another name, the same that had been made use of in B.C. 422 for bringing out the "Wasps," viz. that of Philonides. The "Frogs" won the first prize, Phrynichus being second with the "Muses," and Plato (comicus) third with the "Cleophon<sup>2</sup>." According to Dicaearchus in the Greek Introduction (or Argument), the present play was so much

<sup>1</sup> ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένῃ. This was in Ol. 93. 3, and the death of Sophocles appears to have occurred the year before, not in this year, which would hardly have allowed time for the "Frogs" to be written and prepared for the stage. See K. O. Müller, *Hist. Gr. Lit.* chap. xxiv, note on § 11.

<sup>2</sup> "In certamen descendit Aristophanes cum Phrynicho et Platone, quorum hic ad vulnera reipublicae a Cleophonte illata, duo illi simul ad artis poeticae jacturam se animumque spectantium converterunt." Ranke, *De Vit. Aristoph.* ap. Meinek. § 11.

admired for its Parabasis that it was exhibited a second time (*ἀνεδιδάχθη*)<sup>1</sup>.

Primarily the plot turns on the recent deaths of both Sophocles and Euripides in the year preceding<sup>2</sup>. With them it seems to have been felt that the great period of Athenian Tragedy had come to a close, and that neither Iophon nor Agathon nor the younger Euripides would succeed in long maintaining the supremacy of the Attic Stage in this department of the poetic art. There was moreover a political incident of the gravest importance that had but recently occurred. The preceding year (August, 406) had also witnessed the crushing defeat of the Lacedaemonian fleet under Callicratidas, off the islands of the Arginusae<sup>3</sup>,—the greatest naval encounter (says Mr Grote) which had taken place throughout the whole war.

This event had been made yet more memorable by the subsequent trial and execution of six of the ten admirals<sup>4</sup> who had joint command of the Athe-

<sup>1</sup> Doubtless for the reasonable and conciliatory views expressed at 687 seqq., as indeed the Argument of Thomas Magister plainly states.

<sup>2</sup> K. O. Müller, *Hist. Gr. Lit.* p. 381, says, "Euripides probably died in Ol. 93. 2, B.C. 407, though the ancients also assign the following year for his death."

<sup>3</sup> Sir G. W. Cox writes "Argennoussai," Mr Grote "Arginusae." The question is, whether the adjective was *ἀργυροῖς* or *ἀργενροῖς*. Dr Smith has "Arginussae," which seems the most correct form. Strabo has *μέχρι τῶν Ἀργινουσῶν*, p. 615, C.

<sup>4</sup> To one of these unfortunate men the poet ironically alludes in v. 1196,

*εὐδαίμων ἄρ' ἦν*

*εἰ κδοσπαρήγησέν γε μετ' Ἐρασίδου.*

He seems to have been chiefly in fault for not promptly assist-

nian navy. The struggle between the oligarchical and the democratic parties consequent on the overthrow of the government of the Four Hundred (B.C. 411) was at this crisis, and partly in consequence of this event, conducted with great animosity. Thus it furnished hardly less material for discussion on the Stage than the event which more nearly affected it, the death of the two great masters of the Tragic art. And thus not only the "Frogs" but the two contemporary comedies already alluded to dealt with these two subjects as their common theme. In the case of Aristophanes, the death of Euripides was evidently seized on as a suitable occasion for venting against his memory that spite, personal or political, with which he had pursued him relentlessly for more than<sup>1</sup> twenty years. To the last, it is evident, Euripides had been increasingly popular as a poet. His latest plays, the *Bacchæ* and the *Iphigenia at Aulis*, are among his finest compositions; but the tendency to religious innova-

ing the Athenian crews (Cox, ii. p. 550). He was first fined at the instance of Archedemus (vv. 417, 588), whom Mr Grote (vii. p. 422) supposes to have held some office which entitled him on his own authority to impose such an ἐπιβολή. But he was afterwards executed with five others, including the son of the great Pericles, by the draught of hemlock (Grote, *ib.* p. 446). Mr Grote thinks the whole proceeding, illegal as the trial of the six collectively was, must be regarded as a kind of lynch-law, an outburst of popular indignation, and a determination to have vengeance (p. 448).

<sup>1</sup> We first find him attacked in the *Acharnians*, B.C. 425; but the tone of the attack is clearly not that of a very recent enmity. In the case of Cleon, the poet appears (Pax 648) to relax something of his hatred when speaking of him as deceased.

tion, his friendship with Socrates<sup>1</sup>, and perhaps his generally moderate and constitutional views, had displeased the oligarchical party to whom Aristophanes appears to have attached himself; and thus "the particular design of the *Frogs* was to wean the people from their great partiality to the compositions of Euripides<sup>2</sup>." Mr Mitchell sees in the present play "an undercurrent of religious intention." Euripides had brought out the *Bacchæ* (or it had been brought out as a posthumous work in his name) shortly before the *Frogs*<sup>3</sup>. In that play he had spoken, not indeed disrespectfully, but in a decidedly rationalistic tone, of the Bacchic rites<sup>4</sup>. Dionysus is there emphatically the wine-god, the giver of good cheer to man, the thaumaturgic leader of the *θίασοι* of both sexes, the god of pleasure and orgiastic excitement. In this play (according to Mr Mitchell) Aristophanes holds up to ridicule this new god, as a protest against the

<sup>1</sup> There seems an allusion to this in v. 1491, *χάρειν οὖν μὴ Σωκράτει παρακαθήμενον λαλεῖν ἀποβαλόντα μουσικήν*. From some cause or other, either from spite or from conviction, our poet connects the influence of Euripides with the political disasters of the time.

<sup>2</sup> Cookesley, Pref. p. vii. (ed. 1837) "Nec dubitare possumus, quin Aristophanes non Euripidem more comico vellicare, qui mos ἄλλους praesentesque adversarios requirit, sed Euripidis nimium inter aequales amorem restringere et exagitare voluerit." Ranke, ap. Meinek, ut. sup.

<sup>3</sup> The phrase *χρόνου πόδα* (v. 100) may refer to Bacch. 889, *κρυπτεύουσι δὲ ποικίλως δαρὸν χρόνου πόδα*, though it occurs also in frag. Alexandr. 23 (66 Dind.), to which play the Schol. attributes it.

<sup>4</sup> In Ran. 529 Dionysus asks *ποῖος θεοῦς*; as if even he shared in the popular atheism.

increasing tendency to confound or identify Dionysus the reveller with the old mystic Iacchus, the god of the solemn Eleusinian Mysteries and the associate of Demeter in the early Chthonian and Element-worship of the Eupatrids of Attica. To the neglect of this ancient cult he, and the party whom he represented, would naturally attribute the many disasters of the war. What Aeschylus did in the *Eumenides* in upholding the authority of the Areopagus, that Aristophanes now endeavours to effect by his chorus of mystae and his glowing description of the happiness of the blest spirits, the *οἱ μεμνημένοι*, in the other world<sup>1</sup>. On this view we can explain the marked distinction made throughout the play between Dionysus and Iacchus<sup>2</sup>.

Little as we know, from the very nature of the case<sup>3</sup>, about the Eleusinian Mysteries, and that highest or most transcendental phase of them which

<sup>1</sup> Ran. 454, *μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος Ἰακχὸν ἔστιν, ὅσοι μεμνήμεθ' εὐσεβῇ τε διήγομεν τρόπον περὶ τοὺς ξένους καὶ τοὺς ἰδιώτας.*

<sup>2</sup> It will be a great mistake to regard these names as mere synonyms. Probably the line *ἔδουσι γοῦν τὸν Ἰακχὸν ὄνπερ Διαγόρας* (320) implies a distinction from the *Βάκχος* of Euripides. Yet Herodotus says (ii. 123) *ἀρχηγετεύειν δὲ τῶν κάτω Αἰγύπτιοι λέγουσι Δήμητρα καὶ Διόνυσον*. The Dionysus here meant is, more correctly expressed, the Greek *Ἰακχός*, the Egyptian Osiris or Sun-god. He is *ὁ μυστικὸς Ἰακχός* *ibid.* viii. 65, and Virgil's '*mystica iannus iacchi*' (Georg. i. 166), tends to show that the latter name was associated with the mysteries. The sun and moon, '*Liber et alma Ceres*,' Georg. i. 7, for obvious reasons, were gods of both the nether and the upper world. From this simple fact half the religions of the world have taken their origin.

<sup>3</sup> For '*Cereris sacra vulgare*' was held a sin both by Greeks and Romans, and therefore but few particulars have come down to us on the subject.

was called τὰ τέλεα καὶ ἐπόπτικά<sup>1</sup>, we are sure that they were intimately connected with the hopes of eternal happiness and the propitiation of an offended deity, who, without doubt, was originally the Sun-god. The solemn annual processions along the Sacred Way from Athens to Eleusis were as much a part of Athenian religion as in the middle ages were pilgrimages to famous shrines, or in pagan Rome the processions to the Capitol by the Via Sacra. Alcibiades, on his return from his long exile, took part in the Eleusinian procession, an event probably alluded to in the present play<sup>2</sup>. His unpopularity from the part he had taken in the mutilation of the Hermae<sup>3</sup>, and for having impiously profaned the Mysteries, would be in some degree removed by this tardy act of reparation and reconciliation.

The remarkable prominence given in the play to the Chorus of Mystae, especially in the Parabasis, seems to justify the opinion already expressed, that the neglect of the Eleusinian rites during the war<sup>4</sup>,

<sup>1</sup> Plat. Symp. p. 210 A. Eur. Hipp. 25, σεμνῶν ἐς δψιν καὶ τέλη μυστηρίων.

<sup>2</sup> See Dr Smith's Grecian History, p. 362. Grote, vii. 391—2. A good account of the Eleusinian κῶμος will be found in pp. 142—8 of Dr Wordsworth's "Greece."

<sup>3</sup> Thuc. vi. 27, 28. The religious offence doubtless consisted in these being regarded as phallic emblems.

<sup>4</sup> "For seven years the customary processions (to Eleusis) across the Thriasian plain had been suspended, owing to the occupation of Decelea by the enemy, which compelled the sacred troop to proceed by sea." (Dr Smith's History of Greece, p. 361. See Grote, vii. p. 391.) There seems a similar allusion to the neglected festival of the Heraclea in v. 651 of the play.

combined perhaps with the free-speaking of Euripides and the Sophists who were thought to be his followers and associates, was commonly believed to be the cause of the disasters that had befallen the State. The appeal of the chorus for a more hearty worship of the *Σώτριάς*, viz. of Demeter or her daughter Persephone<sup>1</sup>, a title more usually conferred upon Pallas, and the entreaty that she may continue her care over her own chorus, *i.e.* over the better class of citizens<sup>2</sup>, is entirely consistent with this view, which also accounts for Euripides being, as it were, immolated as a literary victim in expiation for the misbelief of the State.

A belief in the sanctity and efficacy of these mysteries had the the strongest hold on Athenian superstition. All the early religions were connected with the notion of some mysterious truths which it was impious to reveal. Religious symbols, or a Divine Presence, to be approached only by the privileged few<sup>3</sup>, were a part of the priestly craft (to use the word not in a bad sense) which we trace alike in the Ark of the Israelites and in the *κίστη* or sacred chest of Dionysus<sup>4</sup>. Dr Wordsworth has the following among other remarks on this subject<sup>5</sup>: "Aeschylus was summoned before the religious

<sup>1</sup> v. 377, ἀλλ' ἔμβα χῶπως ἀρεῖς τὴν Σώτριάσαν γενναίως τῇ φωνῇ μολπάζων.

<sup>2</sup> v. 385, Δήμητερ—συμπαρασάττει καὶ σῶζε τὸν σπαντὴς χορόν.

<sup>3</sup> "The communicants," as Mr Grote more than once calls them.

<sup>4</sup> Theocr. xxvi. 7, ἱερὰ ἐκ κίστας πεποναμένα χερσὶν ἐλαῖσαι εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν. Hence, perhaps, *arcanum* came to be used for 'a secret,' ἀπόρρητον.

<sup>5</sup> "Greece," p. 146.

tribunal of the Areopagus at Athens, on a charge of having divulged in one of his dramas the secrets which were revealed to the initiated in this place; the traveller Pausanias was cautioned in a dream not to communicate the information he received here respecting the mystical signification of some of the objects of adoration at Eleusis; and the expressions of Horace on the same subject appear to be another indication of the awe with which men shrunk in those days from the sacrilege of which he who made such revelations was supposed to be guilty." The scruples of Herodotus, so often expressed, on this subject, are familiar to all scholars<sup>1</sup>.

It is evident to the most casual reader that Aristophanes has endeavoured to impress on his audience in this play the great solemnity and holiness of the rite of initiation. In what its privileges consisted may be understood generally from Dr Wordsworth's graphic description<sup>2</sup>. "The fifth day of the Sacred Festival (the Eleusinia) was distinguished by a magnificent procession of the initiated, who were clad in purple robes<sup>3</sup>, and bore on their heads crowns of myrtle<sup>4</sup>: the Priests led the way into the interior of the temple through the southern portico. The worshippers followed in pairs, each

<sup>1</sup> This reserve is very similar to, if not directly with, the *oeconomia* or *disciplina arcani* of the early Church, which borrowed from the Eleusinia the word *mysterium* to express "Sacrament."

<sup>2</sup> "Greece," p. 147.

<sup>3</sup> To this Aeschylus doubtless alludes in Eum. 1027, *παίδων, γυναικῶν, καὶ στόλος πρεσβυτῶν φοινικοβάπτου ἐνδυτοῖς ἐσθήμασιν*.

<sup>4</sup> Ran. 328, *πολύκαρπον μὲν τινάσσων περὶ κρατὶ σῶ βρύοντα στέφανον μίτριων*.



bearing a torch, and in solemn silence. But the evening of the tenth day of this august pageant was the most remarkable: it brought with it the consummation of the mystic ceremonies. On this day the initiated were admitted for the first time to a full enjoyment of the privileges which the Mysteries conferred. Having gone through the previous rites of fasting and purification, they were clad in the sacred fawn-skin, and led at eventide into the vestibule of the Temple. The doors of the building itself were as yet closed. Then the profane were commanded by the priests, with a loud voice, to retire. The worshippers remained alone. Presently strange sounds were heard; apparitions of dying men were seen; lightnings flashed through the thick darkness in which they were enveloped, and thunders rolled around them; light and gloom succeeded each other with rapid interchange. After these preliminaries, the folding doors of the Temple were thrown open<sup>1</sup>. Its interior shone with one blaze of light. The votaries, whose senses were entranced in a visionary ecstasy, were led to the feet of the statue of the Goddess, which was clad in the most gorgeous attire; in its presence their temples were encircled by the hands of the priests

<sup>1</sup> Ar. Nub. 302, οὐ σέβας ἀρρήτων ἱερῶν, ἵνα μυστοδόκος δῶμος ἐν τελεταῖς ἱεραῖς ἀναδείκνυται. To this sudden exhibition of the statue of the goddess, ἐν ἀγνῶ βάθρῳ βεβώσης (Plat. Phædr. p. 254 B), Aeschylus seems to allude in Agam. 976 Dind., where most editors admit the feeble alteration δαῖμα in place of δαίμα. It is curious to compare the effect of gorgeous ceremonies and displays on some religious minds, and their supposed tendency to promote an ecstatic devotion.

with the sacred wreath of myrtle, which was intended to direct their thoughts to the myrtle-groves of the blessed, in those happy isles to which they would be carried after death; their eyes were dazzled with vivid and beautiful colours, and their ears charmed with melodious sounds, rendered more enchanting to their senses by their contrast with those appalling and ghostly objects which had just before been exhibited to them. These revelations displayed the greatest happiness to which, it was imagined, man could aspire in this life, and assured him of such bliss as nothing could exceed or diminish, in the next."

It may be asked, If the primary object of the poet in this play was to uphold the declining influence of the Eleusinia, why did he give it the title of the "Frogs," *βάρπαχοι*? And what possible connexion can there be between either the frogs and tragedy, or between the frogs and mystic religion? But in fact the title, strange as it sounds to modern ears, was quite in accordance with the custom of the comic poets. We have "The Birds" and "The Wasps," and among other quaint names of comedies enumerated in *Equit.* 522—3, we read of one written by Magnes, which seems to have borne the very same title of "The Frogs<sup>1</sup>,"

<sup>1</sup> Meineke, *Frag. Com. Graec.* i. p. 33. By *ψάλλον* his play called *Βαρβιτωταί* is meant. Meineke adds (p. 34) "meminerimus aliarum fabularum itidem ab animalibus denominatarum, ex quo genere praeter Ranas et Aves sunt Caprae Eupolidis, Pisces Archippi, Angues Menippi, Luscinae, Canthari, Formicae Platonis, denique Ciconiae Aristophanis."

πάσας δ' ὑμῶν φωνὰς εἰς καὶ ψάλλον καὶ πτερυ-  
γίζων  
καὶ λυδίζων καὶ ψηγιζων καὶ βαπτόμενος βατρα-  
χείοις  
οὐκ ἐξήρκεσεν κ.τ.λ.

The direct reference to *frogs* in this play was suggested by that part of Athens near the Acropolis which was called *Λίμναι*, and in which an ancient temple to Dionysus was still standing<sup>1</sup>. In primitive times, man formed a settlement wherever he came in his wanderings upon a rock, a spring and a sheltering tree<sup>2</sup>. The name remains long after the land has been drained and used for other purposes<sup>3</sup>. The spectral forms, or at least the ghostly croakings, of the frogs form thus an appropriate escort to the Marsh-god as he is ferried by Charon over the infernal lake. Yet they are only a secondary chorus, *παραχορήγημα*, and have very little to do with the real politico-religious action of the play. The chorus proper consists of *Μύσται*, "Holy Souls," who on earth have been initiated in the Mysteries, and having died in the

<sup>1</sup> Hesychius, *Λίμναι*. ἐν Ἀθήναις τόπος ἀνεκτός Διονύσου, ὅπου τὰ Λήναια ἤγεται. Here, probably, in ancient times stood a public wine-press, giving rise to the later festivities of the *Lenaea*. Thucydides (ii. 15) mentions τὸ ἐν Λίμναις ἱερὸν Διονύσου. It was a piece of wet ground irrigated, it would seem, from the spring Callirrhōē.

<sup>2</sup> Hence perhaps the proverb οὐκ ἀπὸ δρυὸς οὐδ' ἀπὸ πέτρης, to express good birth and a known line of ancestry.

<sup>3</sup> So the Romans had their *Velabrum* and their *Carinae*, which they referred to times when they were overflowed by the Tiber.

"odour of sanctity," are now enjoying a blissful abode in Elysium<sup>1</sup>.

As the god of the Attic theatre, the patron and critic of dramatic art, Dionysus is introduced as seeking to bring back to earth some one of the great departed poets who shall reoccupy the place which no living poet is worthy to fill. Herein we find the one point of contact between Dionysus the wine-god and the Iacchus who has in his charge the souls of the blest<sup>2</sup>.

The history of the Attic Stage after the deaths of the two great Tragic Poets is the history of the development of the Comic and the decadence of the Tragic art. The mere fact, that none of the later or even of the contemporary Attic Tragedies have survived, is used by K. O. Müller<sup>3</sup> as an argument to show their general inferiority to the higher models. It is remarkable that the tragic art, or rather, perhaps, the tragic profession, was in some degree hereditary, and that the son and nephew of Aeschylus, the son and grandson of Sophocles, and a nephew of Euripides<sup>4</sup> were among the most successful composers of the next generation. Of Agatho,

<sup>1</sup> v. 454—9. In Xanthias' view, the "odour of sanctity" was the smell, *κνίσα*, of roast pork, v. 338.

<sup>2</sup> In v. 315 seqq. Dionysus listens to the cry of the Mystae in Hades, "Ιαρχ' ὦ "Ιαρχε, but it does not seem that he identifies himself in any way with the god so invoked. It was the express object of the poet, according to Mr Mitchell, to keep them quite distinct.

<sup>3</sup> Hist. Gr. Lit. ch. xxvi. § 1.

<sup>4</sup> These were respectively, Euphorion, Philocles, Iophon, Sophocles *junior* and Euripides *junior*. See K. O. Müller *ut sup.* § 5.

whom the poet, punning on his name, calls ἀγαθὸς ποιητῆς<sup>1</sup>, and whom K. O. Müller calls "a very singular character," viz. a strange mixture of the fop, the pedant, the *bon-vivant*, and the poet, we can form a fair judgment from the imitations of his florid style in the *Thesmophoriazusae*<sup>2</sup>, and the *Symposium* of Plato. He seems for a time to have sustained the reputation of the Stage; but with the elder Euripides died Tragedy proper, so to say; and even Euripides had so lowered its level to the details of domestic life<sup>3</sup>, that the way was being prepared for the greater popularity which the Middle and the New Comedy were destined soon to attain. Tragedy survived indeed, but only to languish. Men and manners were found to have a stronger hold on the sympathies of the audience than the myths of remote antiquity, to which, as by a kind of inexorable law<sup>4</sup>, tragic action had been almost confined. The period at which the *Ranae* came on the stage was the critical period of the

<sup>1</sup> v. 84. It is remarkable that no mention is made of either the younger Sophocles or the younger Euripides by name.

<sup>2</sup> v. 100 seqq. In v. 49 he is called ὁ καλλιπῆς Ἀγάθων. Plato, *Protag.* p. 315 B, describes him as νέον τί ἐτι μαιράκιον καλὸν τε ἀγαθὸν τὴν φύσιν, τὴν δ' οὖν ἰδέαν μάλα καλός. K. O. Müller (chap. xxvi. § 3) calls him "effeminate in body and mind," and thinks that he gained much of his popularity by introducing the language and the ideas of the Sophists. Dr Kennedy (*Studia Sophoclea*, Part I, *Introductio* p. viii) thinks that the Tragic writers of the best age owed much to "the much and unjustly reviled Sophists."

<sup>3</sup> v. 959, οἰκεία πράγματα εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν. See also 980 and 1330 seqq.

<sup>4</sup> The only exceptions were the *Μελήτρον ἄλωσις* of Phrynichus and the *Persae* of Aeschylus.

decline of the tragic art, a fact of which the poet himself is fully conscious<sup>1</sup>. It is natural to suppose that what was perhaps inevitable by the general law of human progress, was with many a subject of real regret; and the views of this party are advocated and represented by Aristophanes. Greek Tragedy however, as the special creation of Athenian genius, had fulfilled its purpose, and was not destined to return. It could no more return than the patriotism and the sentiments of the Periclean era which had fostered and matured it. The regret was vain, but not therefore the less keenly felt. Δέομαι ποιητοῦ δεξιῶ<sup>2</sup> was the cry of many, but was not destined to meet with a response.

Such then was the dramatic position (so to call it) under which the present play was composed. "To bring the mighty dead before his countrymen, as the living offered no attractions for that purpose,—to contrast past and present dramatic schools in the persons of Aeschylus and Euripides,—to dispel prejudices and misconceptions, and to settle finally in the minds of his countrymen where in such productions they might look not only for the soundest intellectual enjoyment, but also for the best guides in political and religious knowledge, were evidently among the primary objects which gave birth to the comedy known to us by the title of the *Frogs*."

<sup>1</sup> v. 72, οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί, and 93, λωβηταὶ τέχνης, ἃ φροῦδα θάπτον, ἣν μόνον χορὸν λάβη.

<sup>2</sup> v. 71.

<sup>3</sup> Mitchell.

The popularity of Euripides with the *demos*<sup>1</sup>, whose views he represented more faithfully than the conservative Sophocles and the aristocrat Aeschylus, evidently afforded our poet matter for attack upon him. He endeavours to show that the decline in tragedy was really due to Euripides, and not only as a poet and a politician, but as an innovator in religion, he is held up to reprobation accordingly. Even the decay of discipline and of patriotism is attributed directly to his teaching<sup>2</sup>. In Hades his supporters are a rabble mob of the lowest kind, to whom he has been exhibiting his rhetorical cleverness<sup>3</sup>, and who take the keenest delight (*ὑπερεμάνησαν*) in his legal quirks and quibbles:—

*ἐπεδείκνυτο*

*τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις  
καὶ τοῖσι πατραλοῖαισι καὶ τοιχωρύχοις,  
ἔπερ ἔστ' ἐν ᾿Αἰδοῦ πλήθος.*

His presumption in claiming to be *the* tragic poet,—to occupy the tragic throne on which Aeschylus, and after him Sophocles, had so worthily sat<sup>4</sup>, seems to be the prominent feeling in the mind of Aristophanes, who appears to represent the party of the oligarchs and the favourers of the government of the Four Hundred. But the extravagant drol-

<sup>1</sup> In v. 952 he says in his defence, *δημοκρατικὸν γὰρ αὐτ' ἔδρων*, to which Dionysus rejoins, that the less said about that the better.

<sup>2</sup> vv. 1065—76.

<sup>3</sup> v. 771—6. Nevertheless Euripides used severe language against the licence of the demagogues, e.g. in his allusion to Cleophon in *Orest.* 902 seqq.

<sup>4</sup> vv. 769, 778, 787, 790.

lery of the criticisms brought against Euripides<sup>1</sup>, and the evident unfairness of many of them<sup>2</sup>, tend to show that party-feeling had more to do with the depreciation of the great Tragic poet than honest conviction. Everywhere in his comedies Aristophanes shows a determination to write down Euripides. He is more cautious in his allusions to the temporizing and "trimming" politicians of the day, Alcibiades and Theramenes. The former indeed he brings under condemnation by Euripides<sup>3</sup>, but at the same time he puts in the mouth of Dionysus the ambiguous words<sup>4</sup>, that the State at once hates him but still desires to have him. The latter he praises, with something of irony, perhaps, as *Θηραμένης ὁ κομψός*<sup>5</sup>. Whether he approved or dis-

<sup>1</sup> The *ληκύθιον ἀπώλεσεν* of v. 1200 seqq., and the parody on the poet's monodies in 1330 seqq.

<sup>2</sup> e.g. the charge of immorality in the story of Phædra, v. 1043, though the first edition of the *Hippolytus* may have represented her conduct in a less favourable light than the tragedy does which has come down to us.

<sup>3</sup> Who says, v. 1427, *μισῶ πολίτην, ὅστις ὠφελεῖν πάντας βραδὺς πέφυκε, μέγιστα δὲ βλάπτειν ταχύς*. The position of Alcibiades, says Mr Grote, vii. p. 389, "was one altogether singular: having first inflicted on his country immense mischief, he had since rendered her valuable service, and promised to render still more."

<sup>4</sup> v. 1425, *ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν*.

<sup>5</sup> v. 967, though the expression is given to Euripides, who himself often uses the word in the sense of 'clever at an argument,' 'subtle in speech,' as Suppl. 426, *κομψός γ' ὁ κῆρυξ καὶ παρεργάτης λόγων*. It differs from *δαιῶς* and *πιθανός*, which refer rather to the sophistical arts. Mr Grote (viii. p. 46) describes Theramenes as "a selfish, cunning, and faithless man,—ready to enter into conspiracies, yet never foreseeing their consequences, and breaking faith to the ruin of colleagues whom he had first encouraged, when he had found them more consistent and



approved of the condemnation of the six generals after the fight at Arginusae, he nowhere allows us to guess. But probably he did not regard it with favour, as it was in fact the result of a popular frenzy; and the allusion to Erasinides<sup>1</sup> is easily explained as a disguised sentiment of pity.

The final defeat of the Athenians at Aegospotami in September, 405, so soon after the acting of this play, and with it the fall of the democratic influence in Athens (not to call it, with Mr Grote, "the annihilation of the Athenian empire"), justified the gloomy view which the poet takes of the counsels of the demagogue Cleophon<sup>2</sup>, and the war-party. His reticence about the government of the Four Hundred, which had been established and deposed, after holding office for only four months, only five years previously, is certainly remarkable. He alludes to them indeed under the guarded expression *Φρυνίχου παλάσματα*<sup>3</sup>, and recommends a general pardon to those who had "met with a fall" through the schemes of this man, who had co-operated with

thorough-going in crime than himself." The truth is, he was a man willing to go a certain way in promoting absolute power, but prevented by some degree of natural humanity from carrying his principles, as others did, to their logical consequences.

<sup>1</sup> See note 4 on p. ix.

<sup>2</sup> vv. 680, 1532. Fritzsche observes on the former passage that the expressions used indicate that a sentence of banishment had been passed on Cleophon, though apparently it was never carried out.

<sup>3</sup> v. 689. It is remarkable that this is precisely the course that was acted on as a means of uniting and reassuring the citizens after their disastrous defeat by Lysander. It was embodied in the decree of Patrocleides; see Grote, viii. p. 15.

Peisander in establishing that form of government<sup>1</sup>, though at first he had opposed it from a suspicion of the designs of Alcibiades, who was the real author of it<sup>2</sup>. There seems a covert advocacy of the oligarchical interests in the reference to those citizens who were *εὐγενεῖς, δίκαιοι, καλοὶ καὶ ἀγαθοὶ, σώφρονες*, contrasted with the "roughs," *πονηροὶ καὶ πονηρῶν*, and the aliens, *i.e.* Cleophon<sup>3</sup>, to whom the affairs of the State are now entrusted, and who treat with contempt (*προυσελοῦσι*) all who are of better birth than themselves. That Euripides was really a partisan of such men it is difficult to believe, from his repeated condemnation of the violence of demagogues<sup>4</sup>, and of the *τὸ ἀκόλαστον* of the lower class. The exhortation "to make use of the respectable people again"<sup>5</sup> is very like an appeal to the State to make trial of an oligarchical government. "If you succeed," he adds, "it will be a credit to you; if you fail, at least you will fail in a good cause." The Thirty "Tyrants" established the very next year (in 404) may be fairly regarded as the result of such sentiments<sup>6</sup>.

<sup>1</sup> See Cox, *Hist. Gr.* ii. p. 463 seqq. Fritzsche (on v. 689) refers the words of the poet to the banishment, or retirement through fear, of the partisans of the 400. The advice given, he considers, is for a general amnesty, such as that which shortly afterwards was actually carried by Thrasybulus.

<sup>2</sup> Grote, Vol. vii. p. 389.

<sup>3</sup> vv. 727—31.

<sup>4</sup> *e.g.* *Orest.* 696. 903. *Bacch.* 270. *Hec.* 132. 607. In truth, as Fritzsche has observed on v. 953, Euripides never committed himself to the cause of the extreme popular faction.

<sup>5</sup> v. 735.

<sup>6</sup> "A large portion of the Senators was favourable to the

Alcibiades himself, in order to bring about his restoration to his civic rights, had joined the oligarchical conspiracy, not from conviction, but because he feared the demos and knew they were opposed to his return<sup>1</sup>. Phrynichus, who was not opposed in principle to the oligarchs, was yet opposed to the return of one whom he at once hated and feared. Hence he was afterwards induced to take a part, in concert with Antiphon, the "infamous traitor<sup>2</sup>," with the most advanced of the oligarchs, and even desired to put the Lacedaemonians in possession of the Piraeus<sup>3</sup>.

establishment of an oligarchy, of which Theramenes had already laid the foundation during his residence with Lysander." Dr Smith, *Student's Hist. of Greece*, p. 373. The leaders of the democratical party, i.e. of the war-party, were accused of a design to overturn the peace and continue the war even after the disastrous battle at Aegos-Potami. In this they were led by Cleophon, who carried a measure that no proposals of submission to Sparta should be entertained by the assembly in future. See Grote, viii. p. 17.

<sup>1</sup> Smith, p. 351. Ibid. p. 352, "in reality he desired the democracy to remain, and to procure his restoration to its bosom."

<sup>2</sup> Cox, ii. p. 468. He adds (p. 469), "Phrynichus seems to have convinced himself that a man may do anything to save his life, and when it became clear that Alcibiades had lost his chance of returning with the oligarchs, he began to fear his enmity as leader of the democracy. Under the pressure of this fear he hesitated not to inflict upon Athens a system which according to his own previous warning must be fatal to her empire and could not be beneficial to himself."

<sup>3</sup> Smith, p. 355. Phrynichus was soon after assassinated; Antiphon was condemned and executed. Theramenes, who thought it his interest or his duty for the time to take a more moderate part, was afterwards one of the Thirty, and was impeached and put to death by Critias for refusing to carry out

Having discussed thus briefly what may be called the religious and the political bearings of the play, it remains to consider the poet's view of the moral influence exercised by the three rival Tragic composers. Ranke well observes that the comparison is purposely made in this play between Aeschylus, who is regarded as the founder of the Tragic art, and Euripides, who is charged with having debased and corrupted it. Accordingly Sophocles, as the representative of Tragedy in its middle and most perfect state, has comparatively little to do with the action. In the mind of the poet, the decadence of the art was inseparably connected with the political degradation of Athens<sup>1</sup>. He lays the blame not only on Euripides himself,

the proscription, though he had consented to the murder of many of the citizens on the first establishment of that government (p. 374). Critias himself was killed in an attack on the forces of the Thirty by Thrasybulus; Alcibiades was murdered by a band of assassins in Phrygia. Cleophon was condemned to death through the influence of Critias shortly before the rule of the Thirty. Thus in the short space of a year after the acting of the "Frogs," so many of the principal persons mentioned in it met with a violent death.

<sup>1</sup> Vit. Aristoph. ap. Meinek. § 11, p. XLVI, "Aeschylum, qui primus veram artem condidisset, et ea aetate vixisset ad quam ipsius animus lubentissime reverteretur, cum Euripide in certamen deducit, qui recentiorum temporum naturam et indolem imbibisset, eamque ob causam quum consummare potuisset artem, si viam ab Aeschylo et Sophocle monstratam non reliquisset, in summos errores incidisset."—"Est igitur certamen horum duorum virorum nihil nisi pugna inter prima artis incrementa eamque formam quam moriens Euripides urbi reliquit; ut uno verbo dicam, inter diversa tempora, antiquiora, in quibus solis urbis gloria posita esse poetae videbatur, et recentiora, quibus jam ad interitum omnia vergebant."

but on the mistaken and perverted views of the audience with whom his tragedies had become so popular, and whom he speaks of as the very scum of the city<sup>1</sup>. Hence he dwells pointedly on the service which the poets of old from Homer downwards had rendered to the State by training the citizens in a course of virtue and the love of a chivalrous and military life<sup>2</sup>; and he speaks contemptuously of the "new learning" and the habit of reading books<sup>3</sup>, in terms which remind one of the opinions we sometimes hear expressed by old-fashioned people, that servants and workmen are spoilt by being educated<sup>4</sup>. Euripides threw himself into the feelings of the age, the facts of humanity, the sentiments and the motives of living men<sup>5</sup>; Aeschylus lived in the past, in the region of myth and religious mystery; his language was ponderous and inflated, while Euripides treated Tragedy like a patient labouring under a surfeit, and reduced its bulk, as he boasts, by administering "syrup of small-talk," strained out of treatises on rhetoric and philosophy<sup>6</sup>. The moral object and right influence

<sup>1</sup> Throughout the play the partisans and admirers of Euripides are the lowest class of rogues and criminals, both in the upper and the lower world. See 770, 781. They admire him too, as *ἀγοραῖοι* (1015), for his rhetorical quibbles, which they mistake for *σοφία*, 774—6.

<sup>2</sup> vv. 1030—5. Compare the praise of the Athenian Menestheus in Il. ii. 553.

<sup>3</sup> v. 1114, *βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ δεξιά*.

<sup>4</sup> Compare the arguments of the *Δίκαιος* and the *Ἄδικος Ἀδύος* in Nub. 890 seqq.

<sup>5</sup> See note 3 on p. xx. These *οἰκεία πράγματα* are ridiculously exaggerated by Dionysus in 982—8.

<sup>6</sup> v. 943, *χυλὶν διδυοῖ στωμυλμάτων ἀπὸ βιβλίων ἀπηθῶν*. The

of Tragedy, *βελτίους ποιεῖν τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν*, is acknowledged by Euripides<sup>1</sup>; but Aeschylus, whose idea of "goodness," *ἀρετὴ*, is military courage associated with physical stature<sup>2</sup>, and who insists that Homer's idea of *χρηστὰ διδάξαι* was identical with his own<sup>3</sup>, charges his rival with having trained a degenerate race, loiterers in the agora to the neglect of manly exercises, and preferring a life of indolence<sup>4</sup>. He objects to the effeminate subject of love forming so large a part of the plays of Euripides<sup>5</sup>, and declares that such plays have had a bad effect on the minds of some of the women also<sup>6</sup>. Euripides retorts that he describes human nature as it is, the bad as well as the good; but Aeschylus thinks there are some things that are better suppressed by those who are teachers of the adult population, and whose minds at the critical age should be directed rather to manly pursuits<sup>7</sup>. In all this, which is very good sense, Aeschylus represents the mind not only of the Comic Poet<sup>8</sup>,

age of *λογογράφοι* had lately set in, and written essays and treatises could be had for a low price. (Plat. Apol. p. 26 D. Phaedr. p. 266 D, τὰ ἐν τοῖς βιβλίοις τοῖς περὶ λόγων τέχνης γεγραμμένοις.)

<sup>1</sup> v. 1010.

<sup>2</sup> v. 1014, *γενναίους καὶ τετραπῆχεις*.

<sup>3</sup> v. 1035.

<sup>4</sup> v. 1087. They are *διαδρασιπολίται*, 1014, and *οὐ θέλοντες τριηραρχεῖν*, 1065.

<sup>5</sup> v. 1043.

<sup>6</sup> In v. 1050 he seems to allude to the suicide of some woman which had really occurred through love, and malicious gossip may have connected the event with a play of Euripides.

<sup>7</sup> v. 1055.

<sup>8</sup> If Aristophanes did not always practise what he preached

but of the oligarchs or upper-class society of Athens, whose cause he now advocates<sup>1</sup>. To get back to the upper world Aeschylus, and to have the benefit of his political maxims, was the choice of this party by their mouthpiece Pluto<sup>2</sup>, who in conformity with the wish of his subjects in Hades had determined even before the arrival of Dionysus to hold a trial of the relative merits of the deceased poets<sup>3</sup>. Pending the decision, Sophocles was to occupy the tragic throne for Aeschylus, but Euripides, as *ψευδολόγος καὶ βωμολόχος*<sup>4</sup>, was on no account to sit there again, even if he were forced into it against his will<sup>5</sup>.

in the cause of morality, we must remember that a certain amount of licentiousness was necessary to the success of any competing comedy. The author was bound to please the *δῆμος*, whose tastes were neither moral nor refined. Even the Satyric plays appear to have been extremely gross and indecent.

<sup>1</sup> The government in the hands of gentlemen, *γενναῖοι*, whom the opposite party of 'snobs' chose to stigmatize as oligarchs, was certain to find favour in a nation so devoted to *caste* as the Athenians. The objection to Cleophon merely because he was a *ξένος* (680) shews the strong feeling that existed on the subject of birth.

<sup>2</sup> v. 1502, *σῶζε πόλιν τὴν ἡμετέραν γνώμῃσι ἀγαθαῖς*.

<sup>3</sup> v. 779, *ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν, ὁπότερος εἴη τὴν τέχνην σοφώτερος*. It is only by accident that Dionysus is present at and takes a part in the contest which is just going to commence when he arrives, v. 795; indeed, the wrangling and loud talking on the subject, *ὁ ἐνδον θόρυβος καὶ ἡ βοή καὶ ὁ λοιδορησμός*, at once strikes the ears of his attendant.

<sup>4</sup> These very strong terms are to be noticed, as indicating the thorough dislike of the poet. Compare 80—1, 104—6, 850—1, where *ὦ πολυτίμητ' Αἰσχύλε* is contrasted with *ὦ πονήρ' Εὐριπίδη*. The only reproof administered to the former is the advice not to be so testy and impatient, v. 856.

<sup>5</sup> *μηδ' ἄκων ἐγκαθεδίται*.

Euripides and his philosophy had ruined the State; his death has left Tragedy, as an art, in a poor plight; it is by going back, not by progress, that the State is to be saved.

The chorus of Frogs, as has already been remarked, although it gives the title to the play, bears a very insignificant part in its economy. It was meant rather as a droll accompaniment to the *αὐλὸς* of the infernal *κελευστής*<sup>1</sup>, and perhaps to introduce an ingenious stage-device<sup>2</sup>. Dionysus and Xanthias, whose transition from the upper to the lower world is extremely sudden<sup>3</sup>, perhaps disappear in the mouth of some cave, and by a change of scene, after a short pause, the boat and the ghosts and the infernal ferryman are seen in a darkened part of the stage which is provided with a tank of water on the same level<sup>4</sup>. The ghost of Empusa<sup>5</sup> would appear through the *ἀναπίεσμα*. After some advance through the gloom, a brighter spot is reached (a stage-contrivance would as easily effect this), where the Chorus Proper, the *Μύσται*, chant their hymn of invocation to Iacchus, followed by that remarkable *ῥῆσις* in trochaic tetrameters which, though detached

<sup>1</sup> v. 207. The ode sung, or rather croaked, by the frogs only extends to about 60 short lines.

<sup>2</sup> The croaking was probably made by some concealed actor, though it might have been contrived by some apparatus like our common toys of barking dogs or bleating lambs. But the voice was evidently raised louder and louder till it became a contest of shouting, vv. 265—8.

<sup>3</sup> v. 180.

<sup>4</sup> This is perhaps splashed about, visibly or audibly, at the word *πομφολυγοπαφλάσμασιν*, v. 249.

<sup>5</sup> vv. 288—92.



from the remaining part by a considerable interval<sup>1</sup>, may fairly be regarded as the *μακρὸν* or introductory part of the Parabasis. It is to be remarked that the political advice contained in it, and especially the denunciation of traitors<sup>2</sup>, comes to the audience with the special authority of the Spirits of the Blest<sup>3</sup>.

It is impossible not to feel that the same poet who condemns Euripides so freely for his *καὶνὰ δαιμόνια* and his *ιδιωταὶ θεοὶ*<sup>4</sup> has held up to ridicule, in the droll scene of Dionysus scared by Aeacus<sup>5</sup>, the popular notion about Hades and its rulers, the ghosts and the tortures and the three-headed dog, which the better class of minds had rejected even among the superstitious Romans<sup>6</sup>. But personal enmity is seldom fair. It is the duty of the intelligent student to make an effort to estimate Euripides by his own knowledge of him, and not by the gibes of Aristophanes<sup>7</sup>.

<sup>1</sup> The Parabasis is resumed at v. 674.

<sup>2</sup> vv. 359—65.

<sup>3</sup> v. 686, τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει ξυμπαρανεῖν καὶ διδάσκειν.

<sup>4</sup> v. 890—1.

<sup>5</sup> v. 465 seqq. This open scepticism indeed is the tenour of most of his plays.

<sup>6</sup> Propert. iv. 4 (5), 39—46. Lucret. iii. 1011—13.

<sup>7</sup> Porson, *Advers.*, Praelect. in Eurip. p. 11 (ed. 1812), "Non diffiteor majorem me quidem voluptatem ex Euripidis nativa venustate et inaffectedata simplicitate percipere, quam ex magis elaborata et artificiosa Sophoclis sedulitate. Hic fortasse meliores tragoedias scripsit, sed ille dulciora poemata. Hunc magis probare solemus: illum magis amare; hunc laudamus, illum legimus."

# ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

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## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.

ΔΙΟΝΥΣΟΣ.

ΗΡΑΚΛΗΣ.

ΝΕΚΡΟΣ.

ΧΑΡΩΝ.

ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.

ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΛΙΑΚΟΣ.

ΘΕΡΑΠΙΑΝΑ ΠΕΡΣΕΦΟΝΗΣ.

ΠΑΝΔΟΚΕΥΤΡΙΑ.

(ΠΛΑΘΑΝΗ.)

ΕΥΡΙΠΙΔΗΣ.

ΑΙΣΧΥΛΟΣ.

ΠΛΟΥΤΩΝ.





## ΤΠΟΘΕΣΕΙΣ.

Διόνυσός ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐριπίδου πόθον εἰς Ἄιδου κατιών· ἔχει δὲ λεοντὴν καὶ ρόπαλον πρὸς τοῖς ἐντυγχάνουσιν ἐκπληξιν παρέχειν. ἐλθὼν δὲ ὡς τὸν Ἡρακλῆα πρότερον, ἵνα ἐξετάσῃ τὰ κατὰ τὰς ὁδοὺς, ἥ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ᾤχετο, καὶ ὀλίγα ἄττα περὶ τῶν τραγικῶν τούτῳ διαλεχθεὶς ὁρμᾶται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τῇ Ἀχερουσίᾳ λίμνῃ γίνεται, ὁ μὲν Ξανθίας, διὰ τὸ μὴ συννεναυμαχέειναι τὴν περὶ Ἀργινοῦσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεὶς περὶ τὴν λίμνην κύκλῳ πορεύεται. ὁ δὲ Διόνυσος δύο ὄβωλῶν περαιούται, προσπαίζων ἅμα τοῖς κατὰ τὸν πόρον ἄδουσι βατράχοις καὶ γελωτοποιῶν. μετὰ ταῦτα δ' ἐν Ἄιδου τῶν πραγμάτων ἤδη χειριζομένων οἱ τε μύσται χορεύοντες ἐν τῷ προφανεί καὶ τὸν Ἰακχὸν ἄδοντες ἐν χοροῦ σχήματι καθορῶνται, ὁ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλείους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἄγνοιαν, μέχρι μὲν τινος οὐκ ἀγελώως χειμάζονται, εἰτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφатταν παραχθέντες ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἐξισῶσαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χιτέρων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἄλλως δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γὰρ Εὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἔμ- προσθεν Αἰσχύλου παρὰ τῷ Ἀἰδῷ βραβεῖον ἔχοντας καὶ τοῦ

τραγωδικού θρόνου, τότε δὲ Εὐριπίδου τῆς τιμῆς ἀντιποιησαμένου· συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακοίειν, ἑκάτερος αὐτοῖν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἑκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλον νικᾶν, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δὲ δρᾶμα τῶν εὖ πάνυ καὶ φιλολόγως πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Ἀθήναια. πρῶτος ἦν· δεύτερος Φρύνιχος Μούσαις· Πλάτων τρίτος Κλεοφῶντι. οὕτω δὲ ἐθαυμάσθη τὸ δρᾶμα διὰ τὴν ἐν αὐτῷ παράβασιν ὥστε καὶ ἀνεδιδάχθη, ὥς φησι Δικαίαρχος. οὐ δεδήλωται μὲν ὅπου ἐστὶν ἡ σκηνή, εὐλογώτατον δ' ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκείθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὄντα.

## ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

- ΞΑ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,  
ἐφ' οἷς αἰεὶ γελῶσιν οἱ θεώμενοι;  
ΔΙ. νῆ τὸν Δί' ὃ τι βούλει γε, πλὴν πιέζομαι,  
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη χολή.  
ΞΑ. μῆδ' ἕτερον ἀστεῖόν τι; ΔΙ. πλὴν γ' ὡς  
θλίβομαι. 5  
ΞΑ. τί δαί; τὸ πάνυ γέλοιον εἶπω; ΔΙ. νῆ Δία  
θαρρῶν γ' ἐκείνο μόνον ὅπως μὴ ῥεῖς, ΞΑ.  
τὸ τί;

1. εἶπω. 'Should I utter some of the usual jokes, master, at which the spectators always laugh?' A hard hit, first at the low and vulgar wit of contemporary poets (13—14), secondly, and more especially, at the bad taste of the audience who applauded it. Schol. διαβάλλει τοὺς κωμικοὺς, ὡς γελοῖους χρωμένους καὶ παρατρέποντας τοὺς θεατὰς ἀπὸ τῆς ἀκριβείας. For the interrogative use of the deliberative subjunctive Mitchell compares Oed. T. 364. Eur. Suppl. 293. Hence μῆ, not οὐ, in v. 5, as in Thesm. 19, διὰ τὴν χαράν οὐν μῆτ' ἀκούω μῆθ' ὀρώ; Eur. Hipp. 178, τί σ' ἐγὼ δράσω, τί δὲ μὴ δράσω; Mitchell wrongly explains, after Thiersch, καὶ φυλακτέον ὅπως ἂν μὴ ἕτερον ἀστεῖόν τι φράζηται μοι;

3. νῆ τὸν Δί'. 'O, by all means, whatever you please,—

only not, *This load is too much for me. Do avoid that; for by this time it's quite gall to me!*' Fritzsche compares Hor. Sat. ii. 6, 32, 'Hoc iuvat et melli est.' The stale joke of slaves bearing burdens and saying coarse or common-place things, is believed to have originated the sense of φορτικός, 'low,' from φορτία.

5. ὡς θλίβομαι. This phrase, being exactly the same as ὡς πιέζομαι, is meant to show the very limited resource for joking which these subjects afforded; and the remark applies equally to χεζητιάς, of which again ἀποπαρήγομαι is virtually a synonym. Cf. Equit. 998, οἱ μὲν ὡς χεστῶν, κοῦχ ἀπαντας ἐκφέρω.

7. Bergk, who thinks ἐκείνο μόνον must mean *illud solum*, reads with good MSS. μόνον ἐκείν'. It depended entirely on

- ΔΙ. μεταβαλλόμενος τ'ανάφορον ὅτι χεζητιᾶς.  
 ΞΑ. μηδ' ὅτι τοσοῦτον ἄχθος ἐπ' ἐμαντῷ φέρων,  
 εἰ μὴ καθαιρήσει τις, ἀποπαρδήσομαι; 10  
 ΔΙ. μὴ δῆθ', ἵκετεύω, πλὴν γ' ὅταν μέλλω 'ξεμείν.  
 ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν  
 εἴπερ ποιήσω μηδὲν ὥνπερ Φρύνιχος  
 εἴωθε ποιεῖν; καὶ Λύκισ κάμειψίαις

the tone of the actor. Cf. Eccles. 258, *ἐκεῖνο μόνον ἀσκεπτον*.

8. τὸ ἀνάφορον, the yoke, pole, or cross-bar which Xanthias carries on his shoulder for supporting and distributing the bundles of *σπρώματα*. It was placed not along the back, but across one shoulder, so that the burden could be shifted (Rich, Dict. Antiq. v. *jugum*); which is the point of *μεταβαλλόμενος*. See Eccl. 833.

9. ἐπ' ἐμαντῷ Fritzsch thinks these words are purposely added to introduce the joke in 25.

10. καθαιρήσει, 'shall take it down,' *καταβιάσει*. In *ἀποπαρδήσομαι* there seems a secondary or allusive sense of *crepando eximam*. Cf. 1097.

11. ὅταν μέλλω. Such a remark, says Dionysus, will be as good as an emetic, should I ever require one.

14. Bergk, by marking the interrogation at *ποιεῖν*, retains the next verse, which Meineke and others omit. 'There is Lycis too, and Ameipsias; they carry traps (i.e. introduce slaves carrying them) every now and then in comedy.' It must be confessed that *κωμῳδία* is rather harshly used\* for *κωμωδοποιία*, and the best MSS. prefix τῇ. There are also variants of *σκευ-*

*φοροῦς*, and of *οἷς* *σκευφοροῦς*. Fritzsch makes a compound *Λύκισκάμειψίαις*, conjecturing that one Lyciscus may have been a literary friend of Ameipsias. He further reads *ὥσπερ—σκευηφόρους ἐκάστοτ'* κ.τ.λ. Bothe suggests, with some probability, *κεῖ Λύσις*, κ.τ.λ., the MSS. having *Λύκισ*, *Λύσις*, and *Λύκος*, whence Kock proposed *κάπλυκος*, the name Epilycus being known. Bergk further suggests *ἐς σκευοφόρους*, 'in regard to the baggage-carriers in comedy.' The compound *σκευηφορεῖν* for *σκευοφορεῖν* is contrary to strict analogy. But *ἀσπιδηφόρος* occurs in Aesch. Theb. 19, if the reading be correct. On the whole therefore the genuineness of the verse is doubtful.—*Phrynichus*, the writer of the old comedy, a contemporary of our poet, and a competitor with a rival play, the *Μούσαι*, which gained the second prize. He is mentioned in Nub. 556 as copied by Eupolis in some of his low scenes. Dr Holden (Onomast. Ar.) distinguishes three other persons of this name; one was the tragic writer who preceded Aeschylus, and on whose *Sidonian Women* the plan of the Persae was laid; see Vesp. 200, 269, Av. 750, inf. 1299; another, the general, a *στρατηγός* and a

σκεύη φέρουσ' ἐκάστοτ' ἐν κωμῳδίᾳ. 15

ΔΙ. μὴ νυν ποιήσης· ὡς ἐγὼ θεώμενος,  
 ὅταν τι τούτων τῶν σοφισμάτων ἴδω,  
 πλεῖν ἢ νιαυτῷ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσί,  
 ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ 20

ΔΙ. εἰτ' οὐχ ὕβρις ταύτ' ἐστὶ καὶ πολλή τρυφή,  
 ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,  
 αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχῳ,

rival of Alcibiades, one of the Four Hundred, Thuc. viii. 25 seqq., inf. 689; and a fourth, believed to have been a tragic actor and dancer, mentioned in Vesp. 1293, 1481, 1515.—Of *Lyctis* nothing is known. The Schol. calls him *κωμῳδίας ποιητής*, and adds λέγει δὲ αὐτὸν καὶ *Λύκον*.—*Ameipsias* is the comic poet, a rival of Aristophanes, and victorious over the first edition of the *Clouds*. The titles of seven of his plays are known. What little is recorded of him will be found in Dr Holden's useful *Onomasticon*.

16. *ἐγὼ θεώμενος*. Dionysus, as the patron of the theatre and as represented there by the *ἱερεὺς*, calls himself a spectator, and says that when he sees any of these low devices he leaves the theatre older by more than a year, i.e. the mere annoyance and *ennui* make him feel old.

19. *τράχηλος*, *collum*, and *αὔχην*, *cervix*, are usually applied to the exterior, *δέρη* to the interior of the throat, *guttur*. But in Aesch. Ag. 320 οὐκέτ' ἐξ ἐλευθέρου δέρης has reference both to utterance and to the chain or yoke of slavery.

20. οὐκ ἐρῶ *Meineke* after Cobet. The change of subject

however is as harsh as it is unnecessary. Bergk makes the same suggestion independently.

21. *τρυφή*, 'affectation,' 'love of ease,' viz. in Xanthias, who complains, though he is allowed to ride, while his master, a god, is content to walk.

22. *Σταμνίου*. 'Son of—Jug,' *παρὰ προσδοκίαν* for *Διὸς*, in allusion, as Mitchell supposes, to his portly figure.

23. *ὄχῳ*. By a kind of *catachresis* the word here means *ἑῷ* or *ποιῷ ὀχεῖσθαι*, 'I let him ride.' And as the act meant is an event that took place at the outset of the journey, the optative follows; 'that he *might* not be tried.' Precisely similar is 761, 766 inf., *νόμος τις ἐνθάδ' ἐστὶ κείμενος, τὸν ἄριστον ὄντα—σίτησιν ἐν πρυτανείῳ λαμβάνειν ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος*, where the sense virtually is *νόμος ἔκειτο*, or *ἐτέθη*. Equit. 133, καὶ τί τόνδε χρὴ παθεῖν; Δ. κρατεῖν, ἕως ἕτερος ἀνὴρ βδελυρώτερος αὐτοῦ γένοιτο. Dem. Androt. p. 596, § 111, διὰ ταῦτα γὰρ τοῦτον ἔχει τὸν τρόπον ὁ νόμος,—ἵνα μὴδὲ πεισθῆναι μὴδὲ ἐξαπατηθῆναι γένοιτ' ἐπὶ τῷ δόμῳ. Eur. Ion 821, ὁ δ' ἐν θεοῦ δόμοισιν ἀφετος, ὡς λάθαι, παιδεύεται.



ἵνα μὴ ταλαιπωροῖτο μὴδ' ἄχθος φέροι;

ΞΑ. οὐ γὰρ φέρω ἰγώ; ΔΙ. πῶς φέρεις γάρ, ὅς  
γ' ὀχεῖ; 25

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον; ΞΑ. βα-  
ρέως πάνν.

ΔΙ. οὐκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, ὄνος  
φέρει;

ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἰγώ καὶ φέρω, μὰ τὴν Δί' οὐ.

ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;

ΞΑ. οὐκ οἶδ'. ὃ δ' ὥμος οὐτοσὶ πιέζεται. 30

ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,  
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

ΞΑ. οἴμοι κακοδαίμων τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;  
ἡ τᾶν σε κωκύειν ἂν ἐκέλευον μακρά.

ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας  
ἤδη βαδίζων εἰμὶ τῆσδ', οἱ πρῶτά με 36  
ἔδει τραπέσθαι. παιδίον, παῖ, ἡμί, παῖ.

25. ὅς γ' ὀχεῖ, i.e. *cum ipse feraris*. 'How can a man at once carry and be carried?' The quibble is doubtless a satire on sophistical teachings. It is more clearly repeated in v. 29.

26. τίνα τρόπον; 'How can that be?' Xanthias interprets 'how?' to mean 'in what kind of way,' and replies 'very heavily,' or 'with great discomfort.'

27. ὄνος Bergk. Meineke, with MS. R., has ὄνος, 'a donkey,' which Fritzsche also adopts. He thinks the joke turns on calling the man a donkey, i.e. 'whether you carry it or the animal carries it, in either case it is a *donkey* that does the work.'

31. σὺ δ' οὖν. The syntax is, ἐπειδὴ σὺ οὐ φῆς, σὺ φέρε,

κ.τ.λ. 'Then as you say the donkey is of no use to you, (as I say it is,) do you take up in your turn and carry him.'

33. τί οὐκ ἐναυμάχουν; 'Why did I not serve (as other slaves did) as a marine at the battle of Arginusae (B.C. 406), in which case I should have obtained my freedom, and might have defied you?' See inf. 692.

34. μακρά. Cf. Vesp. 584, κλάειν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ διαθήκῃ. Plut. 612. Thesm. 211.

35. κατάβα. An imperative as if from a present καταβάω. We can hardly regard it as a shortened form of κατάβηθι. Mitchell compares εἰσβα, ἐμβα, ἐπιβα, used by Euripides.

36. βαδίζων, 'in trudging along,' viz. while Xanthias rides.

- HP. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς  
ἐνήλαθ' ὅστις· εἶπέ μοι, τουτὶ τί ἦν;
- ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης;  
ΞΑ. τὸ τί; 40
- ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νῆ Δία, μὴ μαι-  
νοιοῦ γε.
- HP. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν.  
καίτοι δάκνω γ' ἐμαντόν· ἀλλ' ὅμως γελῶ.
- ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.
- HP. ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων,  
ὁρῶν λεοντὴν ἐπὶ κροκωτῷ κειμένην. 46  
τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλ-  
θέτην;

38. κενταυρικῶς. Schol. ἀν-  
τὶ τοῦ ἀκόσμως καὶ ὑβριστικῶς.  
Hercules comes out, and on  
seeing the ridiculous attire (46)  
of Dionysus cannot suppress  
his laughter (45). Plant. Ru-  
dens 414, 'quist qui nostris  
tam proterve foribus facit in-  
juriam?' Trucul. II. 2, 1, 'quis  
illic est qui tam proterve nos-  
tras aedes arietat?'

39. ὅστις. Supply ἦν ὁ πατά-  
ξας. Nub. 226, ἔπειτ' ἀπὸ ταρροῦ  
τοὺς θεοὺς ὑπερφρονεῖς, ἀλλ' οὐκ  
ἀπὸ τῆς γῆς, εἶπερ;

41. μὴ μαινοιοῦ γε. 'Yes!  
what he feared was that you  
were going to turn mad and be  
as outrageous as he had been  
himself.' Cf. 564. Both the  
absurd dress and the violent  
knocking seemed to Hercules  
the acts of a madman. A smart  
gibe on the affected valour and  
daring of Dionysus, who was  
traditionally a coward, II. VI.  
135. For ἔδεισε μὴ cf. Hecuba  
1138.

42. μὰ τὴν Δήμητρα. 'Ridi-

cule; nam mulieres per Cere-  
rem sive solam, ut h. l., sive  
cum Proserpina coniunctam, ut  
Thesm. 897, 916, νῆ τῷ θεῷ, ju-  
rare solebant, item per Dianam,  
Hecaten, Venerem.' Bothe.

46. λεοντὴν. Hercules recog-  
nizes the imitation of his own  
dress, intended to frighten the  
ghosts in Hades, but is amused  
at its combination with an ef-  
feminate mantle of saffron-dye.  
It appears to have been, per-  
haps as an emblem of his  
timidity (sup. 41), the tradi-  
tional dress of Dionysus, since  
it was also used by women.  
See Aesch. Ag. 230, and Thesm.  
253, Lysist. 44, Eccl. 879.

47. κόθορμος. This also, a  
boot or buskin laced in front,  
was peculiar to the god, perhaps  
as connected with the stage.  
Virg. Georg. II. 7, 'nudataque  
musto Tinge novo mecum di-  
reptis crura cothurnis.' For  
ξυνηλθέτην Mitchell compares  
Thesm. 140, τίς δαὶ κατόπτρου  
καὶ ξίφους κωνονία;

ποὶ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτεον Κλεισθένει.

ΗΡ. κἀναυμάχηςας; ΔΙ. καὶ κατεδύσαμεν γε ναῦς τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα. 50

ΗΡ. σφῶ; ΔΙ. νῆ τὸν Ἀπόλλω. ΗΡ. κἀγ' ἔγωγ' ἐξηγγρόμην.

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεὸς ἀναγινώσκοντί μοι τὴν Ἀνδρομέδαν πρὸς ἑμᾶντὸν ἐξαίφνης πύθος

48. ἀπεδήμεις. 'What foreign land were you visiting, when you adopted such an attire?'—'I was serving' (replies the god, with the look and tone of a braggart,) 'as a marine (ἐπιβάτης) on board the—*Cleisthenes*.' Of course there is an allusion to the disreputable character of this man (Ach. 118, Equit. 1374) in the ambiguous use of the verb, which Fritzsche rightly explains as above. He adds, that Κλεισθένει means 'under Cleisthenes as trierarch.' This is Dobree's view, who regards it as equivalent to a dative of place. Cf. 57, inf. 422.

49. κατεδύσαμεν. 'We sank (or disabled, Thuc. i. 50) some twelve or thirteen of the enemy's ships.' 'What,' exclaims Hercules, 'you two! Then I suppose it was in a dream.' Bergk and Fritzsche give this clause to Xanthias. Compare Eur. Cycl. 8, φέρ' ἴδω, τοῦτ' ἰδὼν ἔναρ λέγω;

53. τὴν Ἀνδρομέδαν. It is a question of interest, and one of considerable literary importance, whether this means that he was reading a MS. copy of the play of Euripides on board ship, or merely that he read the name of the *Andromeda* on the ship's side. Mitchell, to whom the latter explanation did not occur,

asks 'Why the *Andromeda* of all plays of Euripides?' If however a ship so-called is meant, we may well suppose it had gained some distinction in the late sea-fight. Fritzsche (on 1437) remarks that the names of Attic ships were invariably feminine. He also thinks the reading of the tragedy is meant. The question cannot, of course, be here fully discussed. The conviction arrived at by the present editor, after much research and inquiry into the age or era of a written Greek literature, is that the latter is the true meaning. The reading of books is mentioned as a novelty inf. 943, 1114, and so far as we know, it had not become a practice before the Platonic age. Ἀναξαγόρου βιβλία are mentioned in Apol. Soc. p. 26, v, Εὐριπίδου βιβλία inf. 1409, where perhaps the same books are alluded to. The copying out for one's own use a tragic speech was about the extent of literary writing, inf. 151. There is, perhaps, some difficulty in πρὸς ἑμᾶντὸν, for which Bothe compares Eccles. 931, ἄδω πρὸς ἑμᾶντὴν Ἐπιγένοι τῷμῳ φίλῳ. But it is sufficient to understand that he was reading the word silently to himself, and

τὴν καρδίαν ἐπάταξε πῶς οἶε σφόδρα.

HP. πόθος; πόσος τις; ΔΙ. μικρός, ἡλίκος Μόλων.

HP. γυναικός; ΔΙ. οὐ δῆτ'. HP. ἀλλὰ παιδός;

ΔΙ. οὐδαμῶς. 56

HP. ἀλλ' ἀνδρός; ΔΙ. ἀταταῖ. HP. ξυνεγένου τῷ

Κλεισθένι;

ΔΙ. μὴ σκῶπτέ μ', ὠδέλφ'. οὐ γὰρ ἀλλ' ἔχω κακῶς·  
τοιοῦτος ἕμερός με διαλυμαίνεται.

HP. ποῖός τις, ὠδελφίδιον; ΔΙ. οὐκ ἔχω φράσαι.  
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ. 61

ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;

HP. ἔτνους; βαβαιάξ, μυριάκις γ' ἐν τῷ βίῳ.

ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ ἑτέρα φράσω;

not for the information of another, or for the purpose of asking questions.

54. ἐπάταξε. Here, as sup. 38, inf. 645, we have the Attic word always used in place of ἔτυψε.—πῶς οἶε, cf. πῶς δοκεῖς in Ach. 12.

55. ἡλίκος Μόλων. 'As big as—Molon,' who was said to have been a foot-pad, λωποδύτης, of huge stature, though, according to the Schol., others supposed an actor to be meant: the same, perhaps, as the one mentioned in Dem. De Fals. Leg. p. 418, § 246, as the actor of the Phoenissae of Euripides. (Dr Holden, Onomast. in v., from Fritsch, who takes the same view, and supposes he was the πρωταγωνιστής in the play of the Andromeda).

57. ξυνεγένου. He pretends (see sup. 48) that his over friendly relations with Cleisthenes might have awakened a memory of regret. Meineke has ἀταταῖ. HP. ξυνεγένου

Κλεισθένι; which is somewhat less rhythmical; but ἀταταῖ has more authority than ἀταταῖ. Fritsch, ΔΙ. ἀταταῖ. HP. ξυνεγένου τῷ Κλεισθένι;

58. οὐ γὰρ ἀλλ' κ.τ.λ., 'for I really am in a bad way, to so strong a passion am I a prey.' (Lit. 'for it is not but that.'—Mitchell refers to Eur. Bacch. 785, Suppl. 570, Iph. T. 1005.) The metaphor is taken from the ravaging of wild beasts. So Theocr. x. 15, τίς δέ τυ τῶν παίδων λυμαίνεται; Bothe says 'versus tragici coloris.'

60. ὦ δελφίδιον. On a subject so congenial to his own feelings Hercules becomes communicative and confidential.—φράσαι, 'to tell you plainly and at once.'

63. μυριάκις. The traditional gluttony of Hercules is satirized; see Eur. Alcest. 750 seqq., inf. 505, 550 seqq.

64. ἄρ' ἐκδιδάσκω. This appears to be the indicative, not the deliberative conjunctive.

- HP. μὴ δῆτα περὶ ἔτνους γε' πάνυ γὰρ μανθάνω. 65  
 ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος.  
 Εὐριπίδου. HP. καὶ ταῦτα τοῦ τεθνηκότος;  
 ΔΙ. κοῦδεὶς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ  
 ἐλθεῖν ἐπ' ἐκείνον. HP. πότερον εἰς Ἄιδου  
 κάτω;  
 ΔΙ. καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω. 70  
 HP. τί βουλόμενος; ΔΙ. δέομαι ποιητοῦ δεξιού.  
 οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.  
 HP. τί δ'; οὐκ Ἰοφῶν ζῇ; ΔΙ. τοῦτο γάρ τοι καὶ  
 μόνον  
 ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα  
 οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει. 75  
 HP. εἰτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,

'Do I make you understand my meaning, or must I explain it in another way?'

67. καὶ ταῦτα κ.τ.λ. 'Ingens Euripidis desiderium, quo Bacchus contabescit, eum animorum habitum imitatur, quo tum recens mortuo Euripide permulti Athenis fuerunt.' Fritzsche. Some editors continue this clause to Dionysus.

69. ἐπ' ἐκείνον. 'To go to fetch that deceased poet.' This use of ἐκείνον, as distinct from αὐτόν, and used of persons absent or no longer alive, should be noticed. Mitchell translates, 'for the purpose of bringing him up,' as if ἐκείνον was a synonym of αὐτόν. Compare Pac. 105, Nub. 342, and for the use of ἐπὶ, inf. 111, 577, 1418.

70. καὶ νῆ Δί' κ.τ.λ. Again a boastful tone is used, as sup. 50 &c.

71. δέομαι, I require for my theatre, which is now, as it were, ἔρημον from the decease

of the great composers.

72. οἱ μὲν γὰρ κ.τ.λ. 'For those we had are dead, and those who remain are bad poets.' This is said in reference to the recent deaths of Sophocles and Euripides. The verse is quoted from the Oeneus of Euripides.

73. Ἰοφῶν. A son of Sophocles, who was thought to have made use of his father's aid in composing his plays, and was said to have charged the aged poet with dotage. He does not seem to have been held in very high estimation; but he gained the second prize when Euripides was first with the Hippolytus, B.C. 429.

74. Supply, εἰ καὶ τοῦτο ἀγαθὸν ἀληθῶς ἀγαθὸν ἐστὶ.

75. ὅπως ἔχει. 'How the case stands,' viz. whether he can be called 'a good,' till we know if his plays are his own or another's.

76. πρότερον, 'standing be-

- μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ' ἄγειν;  
 ΔΙ. οὐ, πρὶν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,  
 ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.  
 καλλῶς ὁ μὲν γ' Εὐριπίδης, πανοῦργος ὢν, 80  
 κὰν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·  
 ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.  
 ΗΡ. Ἀγάθων δὲ ποῦ 'στιν; ΔΙ. ἀπολιπὼν μ' ἀποί-  
 χεται,

fore,' 'superior to,' Schol. τιμώτερον. There is perhaps also an ambiguous allusion to precedence in time.

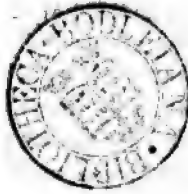
78. οὐ κ.τ.λ. 'No! not till I have taken Iophon by himself and away from his father, and sounded him, to see how he composes.' The metaphor is from the ring of genuine coins; cf. inf. 723. Lysist. 485, ὡς ἀσχρὸν ἀκωδωνίστον εἶναι τὸ τοιοῦτον πρᾶγμα μεθέντας. The allusion, of course, is to the suspicion entertained that his plays were not entirely his own. It has been remarked, and the observation is important, that the ancients generally had less concern than we have about authenticity in authorship; and this partly explains why so many works came down to the Alexandrian critics under a spurious name.

80. καλλῶς κ.τ.λ. 'Besides, Euripides, being a scamp, might perhaps try to abscond with me to the upper world; but the other, as he took things easily in this world, so takes them easily in that.' The sense is, that Euripides is likely to play the part of a runaway slave, and get back to the theatre in company with its patron and president Dionysus; whereas

Sophocles will make no such attempt, but will stay contentedly where he is. Our equivalent to εὐκολος is 'a good easy man,' while δύσκολος is 'peevish,' 'cross,' 'ill-tempered.' See inf. 359. On the affinity between these words and others, from a root *peλ*, see Curtius, Gr. Etym. ii. 464.

83. Ἀγάθων. Of this poet, who was evidently held in much esteem not only for his social qualities but for his refinement of manners and elegance of language, we know a good deal from the Theasmophorizusæ and from Plato's Symposium. Of all the tragic authors enumerated here he alone is spoken of with respect and regard, as 'a good poet, and regretted by his friends.' Mitchell remarks that Aristotle, Poet. ch. 17, regards Agathon as 'the person who above all others corrupted the Tragic Muse.' The play on ἀγαθός and Ἀγάθων is obvious. Of his moral character not much that is credible can be said; his effeminacy was rather notorious, and Aristophanes attacked him for this in the Γηρυτιάδης. Like Euripides, he retired to the court of Archelaus, king of Macedonia, which is perhaps alluded





## ΥΠΟΘΕΣΕΙΣ.

Διόνυσός ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐριπίδου πόθον εἰς Ἄιδου κατιών· ἔχει δὲ λεοντὴν καὶ ῥόπαλον πρὸς τοῖς ἐντυγχάνουσιν ἐκπληξιν παρέχειν. ἔλθων δὲ ὡς τὸν Ἡρακλῆα πρότερον, ἵνα ἐξετάσῃ τὰ κατὰ τὰς ὁδοὺς, ἥ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ᾤχετο, καὶ ὀλίγα ἄττα περὶ τῶν τραγικῶν τούτῳ διαλεχθεὶς ὁρμᾶται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τῇ Ἀχερουσίᾳ λίμνῃ γίνεται, ὃ μὲν Ξανθίας, διὰ τὸ μὴ συννεναυμαχέειν τὴν περὶ Ἀργινούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεὶς πεζῇ τὴν λίμνην κύκλῳ πορεύεται. ὃ δὲ Διόνυσος δύο ὀβολῶν περαιούται, προσπαίζων ἅμα τοῖς κατὰ τὸν πόρον ἄδουσι βατράχοις καὶ γελωτοποιῶν. μετὰ ταῦτα δ' ἐν Ἄιδου τῶν πραγμάτων ἡδὴ χειριζομένων οἳ τε μῦσαι χορεύοντες ἐν τῷ προφανεί καὶ τὸν Ἰακχὸν ἄδοντες ἐν χορῷ σχήματι καθορῶνται, ὃ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλείους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἄγνοιαν, μέχρι μὲν τινας οὐκ ἀγγελίως χεიმάζονται, εἴτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφαιτταν παραχθέντες ἀλευρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὃ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἐξισῶσαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χατέρων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δρῆματος μονόκωλα, ἄλλως δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρειαγεται γὰρ Εὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἔμ- προσθεν Αἰσχύλου παρὰ τῷ Ἄιδῳ βραβεῖον ἔχοντας καὶ τοῦ



τραγωδικού θρόνου, τότε δὲ Εἰριπίδου τῆς τιμῆς ἀντιποιησάμενον· συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακοῦειν, ἑκάτερος αὐτοῖν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἑκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλον νικᾶν, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δὲ δρᾶμα τῶν εὖ πάνυ καὶ φιλολόγως πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Ἀθήναια. πρῶτος ἦν· δεύτερος Φρύνιχος Μούσαις· Πλάτων τρίτος Κλεοφῶντι. οὗτω δὲ ἐθαυμάσθη τὸ δρᾶμα διὰ τὴν ἐν αὐτῷ παράβασιν ὥστε καὶ ἀνεδιδάχθη, ὥς φησι Δικαίάρχος. οὐ δεδήλωται μὲν ὅπου ἐστὶν ἡ σκηνή, εὐλογώτατον δ' ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὄντα.

## ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

- ΞΑ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,  
 ἐφ' οἷς αἰεὶ γελῶσιν οἱ θεώμενοι;  
 ΔΙ. νῆ τὸν Δί' ὃ τι βούλει γε, πλὴν πιέζομαι,  
 τοῦτο δὲ φύλαξαι· πάνν γάρ ἐστ' ἤδη χολή.  
 ΞΑ. μῆδ' ἕτερον ἀστεῖόν τι; ΔΙ. πλὴν γ' ὥς  
 θλίβομαι. 5  
 ΞΑ. τί δαί; τὸ πάνν γέλοιον εἶπω; ΔΙ. νῆ Δία  
 θαρρῶν γ' ἐκείνῳ μόνον ὅπως μὴ 'ρεῖς, ΞΑ.  
 τὸ τί;

1. εἶπω. 'Should I utter some of the usual jokes, master, at which the spectators always laugh?' A hard hit, first at the low and vulgar wit of contemporary poets (13—14), secondly, and more especially, at the bad taste of the audience who applauded it. Schol. διαβάλλει τοὺς κωμῳδοὺς, ὡς γελοίοις χρωμένους καὶ παρατρέποντας τοὺς θεατὰς ἀπὸ τῆς ἀκριβείας. For the interrogative use of the deliberative subjunctive Mitchell compares Oed. T. 364. Eur. Suppl. 293. Hence μῆ, not οὐ, in v. 5, as in Thesm. 19, διὰ τὴν χολάνην οὐκ μὴτ' ἀκούω μὴθ' ὀρώ; Eur. Hipp. 178, τί σ' ἐγὼ δρᾶσω, τί δὲ μὴ δρᾶσω; Mitchell wrongly explains, after Thiersch, καὶ φυλακτέον ὅπως ἂν μὴ ἕτερον ἀστεῖόν τι φράζηται μοι;

3. νῆ τὸν Δί'. 'O, by all means, whatever you please,—

only not, *This load is too much for me. Do avoid that; for by this time it's quite gall to me!*' Fritzsche compares Hor. Sat. ii. 6, 32, 'Hoc iuvat et melli est.' The stale joke of slaves bearing burdens and saying coarse or common-place things, is believed to have originated the sense of φορτικός, 'low,' from φορτία.

5. ὡς θλίβομαι. This phrase, being exactly the same as ὡς πιέζομαι, is meant to show the very limited resource for joking which these subjects afforded; and the remark applies equally to χεῖρτις, of which again ἀποπαρδήσομαι is virtually a synonym. Cf. Equit. 998, οἱμ' ὡς χεσείω, κούχ' ἀπαντας ἐκφέρω.

7. Bergk, who thinks ἐκείνῳ μόνον must mean *illud solum*, reads with good MSS. μόνον ἐκείν'. It depended entirely on

ΔΙ. μεταβαλλόμενος τ'ἀνάφορον ὅτι χεζητιάς.

ΞΑ. μῆδ' ὅτι τοσοῦτον ἄχθος ἐπ' ἑμαυτῷ φέρων,  
εἰ μὴ καθαιρήσει τις, ἀποπαρδήσομαι; 10

ΔΙ. μὴ δῆθ', ἰκετεύω, πλὴν γ' ὅταν μέλλω ἔξεμειν.

ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκευὴ φέρειν  
εἵπερ ποιήσω μῆδὲν ὦνπερ Φρύνιχος  
εἴωθε ποιεῖν; καὶ Λύκισ κάμειψίας

the tone of the actor. Cf. Eccles. 258, *ἐκεῖνο μόνον ἀσκεπτον*.

8. τὸ ἀνάφορον, the yoke, pole, or cross-bar which Xanthias carries on his shoulder for supporting and distributing the bundles of *στρώματα*. It was placed not along the back, but across one shoulder, so that the burden could be shifted (Rich, Dict. Antiq. v. *jugum*); which is the point of *μεταβαλλόμενος*. See Eccl. 833.

9. ἐπ' ἑμαυτῷ Fritzscht thinks these words are purposely added to introduce the joke in 25.

10. καθαιρήσει, 'shall take it down,' *καταβιβάσει*. In *ἀποπαρδήσομαι* there seems a secondary or allusive sense of *crepando eximam*. Cf. 1097.

11. ὅταν μέλλω. Such a remark, says Dionysus, will be as good as an emetic, should I ever require one.

14. Bergk, by marking the interrogation at *ποιεῖν*, retains the next verse, which Meineke and others omit. 'There is Lycis too, and Ameipsias; they carry traps (i.e. introduce slaves carrying them) every now and then in comedy.' It must be confessed that *κωμῳδία* is rather harshly used for *κωμωδοποιία*, and the best MSS. prefix *τῇ*. There are also variants of *σκευο-*

*φοροῦσ'*, and of *οἱ οἰκτιρες σκευηφοροῦσ'*. Fritzscht makes a compound *Λύκισκάμειψίας*, conjecturing that one Lyciscus may have been a literary friend of Ameipsias. He further reads *ὥσπερ—σκευηφόρους ἐκάστον* κ.τ.λ. Bothe suggests, with some probability, *καὶ Λύσις*, κ.τ.λ., the MSS. having *Λύκισ*, *Λύσις*, and *Λύκος*, whence Kock proposed *κάπλυκος*, the name Epilycus being known. Bergk further suggests *ἐς σκευοφόρους*, 'in regard to the baggage-carriers in comedy.' The compound *σκευηφορεῖν* for *σκευοφορεῖν* is contrary to strict analogy. But *ἀσπιδηφόρος* occurs in Aesch. Theb. 19, if the reading be correct. On the whole therefore the genuineness of the verse is doubtful.—*Phrynichus*, the writer of the old comedy, a contemporary of our poet, and a competitor with a rival play, the *Μούσαι*, which gained the second prize. He is mentioned in Nub. 556 as copied by Eupolis in some of his low scenes. Dr Holden (Onomast. Ar.) distinguishes three other persons of this name; one was the tragic writer who preceded Aeschylus, and on whose *Sidonian Women* the plan of the Persae was laid; see Vesp. 200, 269, Av. 750, inf. 1299; another, the general, a *στρατηγός* and a

- σκεύη φέρουσ' ἐκάστοτ' ἐν κωμωδίᾳ. 15
- ΔΙ. μὴ νυν ποιήσης· ὡς ἐγὼ θεώμενος,  
ἔταν τι τούτων τῶν σοφισμάτων ἴδω,  
πλεῖν ἢ ὑιαυτῷ πρεσβύτερος ἀπέρχομαι.
- ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὔτοσί,  
ἔτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ. 20
- ΔΙ. εἰτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλή τρυφή,  
ἔτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,  
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχῳ,

rival of Alcibiades, one of the Four Hundred, Thuc. viii. 25 seqq., inf. 689; and a fourth, believed to have been a tragic actor and dancer, mentioned in Vesp. 1293, 1481, 1515.—Of *Lycis* nothing is known. The Schol. calls him *κωμωδίας ποιητής*, and adds λέγει δὲ αὐτὸν καὶ Λύκον.—Ameipsias is the comic poet, a rival of Aristophanes, and victorious over the first edition of the *Clouds*. The titles of seven of his plays are known. What little is recorded of him will be found in Dr Holden's useful Onomasticon.

16. ἐγὼ θεώμενος. Dionysus, as the patron of the theatre and as represented there by the *lepeus*, calls himself a spectator, and says that when he sees any of these low devices he leaves the theatre older by more than a year, i.e. the mere annoyance and ennui make him feel old.

19. τράχηλος, *collum*, and αὐχὴν, *cervix*, are usually applied to the exterior, *δέρη* to the interior of the throat, *guttur*. But in Aesch. Ag. 320 οὐκέτ' ἐξ ἐλευθέρου δέρης has reference both to utterance and to the chain or yoke of slavery.

20. οὐκ ἐρῶ Meineke after Cobet. The change of subject

however is as harsh as it is unnecessary. Bergk makes the same suggestion independently.

21. τρυφή, 'affectation,' 'love of ease,' viz. in Xanthias, who complains, though he is allowed to ride, while his master, a god, is content to walk.

22. Σταμνίου. 'Son of—Jug,' παρὰ προσδοκίαν for Διὸς, in allusion, as Mitchell supposes, to his portly figure.

23. ὄχῳ. By a kind of *catachresis* the word here means ἐῶ or ποῶ *οχεῖσθαι*, 'I let him ride.' And as the act meant is an event that took place at the outset of the journey, the optative follows; 'that he might not be tried.' Precisely similar is γ61, γ66 inf., νόμος τις ἐνθάδ' ἐστὶ κείμενος, τὸν ἄριστον ὄντα—σὶτησιν ἐν πρυτανείῳ λαμβάνειν ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος, where the sense virtually is νόμος ἔκειτο, or ἐτίθη. Equit. 133, καὶ τί τόνδε χρὴ παθεῖν; Δ. κρατεῖν, ἕως ἕτερος ἀνὴρ βδελυρότερος αὐτοῦ γένοιτο. Dem. Androt. p. 596, § 11, δὰ ταῦτα γὰρ τούτων ἔχει τὸν τρόπον ὁ νόμος,—ἵνα μὴδὲ πεισθῆναι μὴδὲ ἔξαπατηθῆναι γένοιτ' ἐπὶ τῷ δήμῳ. Eur. Ion 821, ὁ δ' ἐν θεοῦ δόμοισιν ἀφῆτος, ὡς λάθαι, παιδεύεται.

ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;

ΞΑ. οὐ γὰρ φέρω ἰγώ; ΔΙ. πῶς φέρεις γάρ, ὅς  
γ' ὀχεῖ; 25

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον; ΞΑ. βα-  
ρέως πάνυ.

ΔΙ. οὐκ οὖν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, ὄνος  
φέρει;

ΞΑ. οὐ δὴθ' ὃ γ' ἔχω ἰγώ καὶ φέρω, μὰ τὴν Δί' οὐ.

ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;

ΞΑ. οὐκ οἶδ'. ὁ δ' ὤμος οὐτοσὶ πιέζεται. 30

ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,  
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

ΞΑ. οἴμοι κακοδαίμων! τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;  
ἢ τὰν σε κωκύνει ἂν ἐκέλευον μακρά.

ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας  
ἤδη βαδίζων εἰμὶ τῆσδ', οἱ πρῶτά με 36  
ἔδει τραπέσθαι. παιδίον, παῖ, ἡμί, παῖ.

25. ὅς γ' ὀχεῖ, i.e. *cum ipse feraris*. 'How can a man at once carry and be carried?' The quibble is doubtless a satire on sophistical teachings. It is more clearly repeated in v. 29.

26. τίνα τρόπον; 'How can that be?' Xanthias interprets 'how?' to mean 'in what kind of way,' and replies 'very heavily,' or 'with great discomfort.'

27. ὄνος Bergk. Meineke, with MS. R., has ὄνος, 'a donkey,' which Fritzsche also adopts. He thinks the joke turns on calling the man a donkey, i.e. 'whether you carry it or the animal carries it, in either case it is a donkey that does the work.'

31. σὺ δ' οὖν. The syntax is, ἐπειδὴ σὺ οὐ φῆς, σὺ φέρε,

κ.τ.λ. 'Then as you say the donkey is of no use to you, (as I say it is,) do you take up in your turn and carry him.'

33. τί οὐκ ἐναυμάχουν; 'Why did I not serve (as other slaves did) as a marine at the battle of Arginusæ (B.C. 406), in which case I should have obtained my freedom, and might have defied you?' See inf. 692.

34. μακρά. Cf. Vesp. 584, κλάειν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ διαθήκῃ. Plut. 612. Thesm. 211.

35. κατάβα. An imperative as if from a present καταβάω. We can hardly regard it as a shortened form of καταβῆθι. Mitchell compares εἰσβα, ἐμβα, ἐπιβα, used by Euripides.

36. βαδίζων, 'in trudging along,' viz. while Xanthias rides.

- HP. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς  
ἐνήλαθ' ὅστις· εἶπέ μοι, τουτὶ τί ἦν;
- ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης;  
ΞΑ. τὸ τί; 40
- ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νῆ Δία, μὴ μαί-  
νοιό γε.
- HP. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν.  
καίτοι δάκνω γ' ἐμαντόν· ἀλλ' ὅμως γελῶ.
- ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.
- HP. ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων,  
ὁρῶν λεοντὴν ἐπὶ κροκωτῷ κειμένην. 46  
τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλ-  
θέτην;

38. κενταυρικῶς. Schol. ἀν-  
τὶ τοῦ ἀκόσμως καὶ ὑβριστικῶς.  
Hercules comes out, and on  
seeing the ridiculous attire (46)  
of Dionysus cannot suppress  
his laughter (45). Plaut. Ru-  
dens 414, 'quist qui nostris  
tam proterve foribus facit in-  
juriam?' Trucul. ii. 2, 1, 'quis  
illic est qui tam proterve nos-  
tras aedes arietat?'

39. ὅστις. Supply ἦν ὁ πατά-  
ξας. Nub. 226, ἔπειτ' ἀπὸ τάρρου  
τοὺς θεοὺς ὑπερφρονεῖς, ἀλλ' οὐκ  
ἀπὸ τῆς γῆς, εἶπερ;

41. μὴ μαίνοιό γε. 'Yes!  
what he feared was that you  
were going to turn mad and be  
as outrageous as he had been  
himself.' Cf. 564. Both the  
absurd dress and the violent  
knocking seemed to Hercules  
the acts of a madman. A smart  
gibe on the affected valour and  
daring of Dionysus, who was  
traditionally a coward, II. vi.  
135. For ἔδεισε μὴ cf. Hecuba  
1138.

42. μὰ τὴν Δήμητρα. 'Ridi-

cule; nam mulieres per Cere-  
rem sive solam, ut h. l., sive  
cum Proserpina coniunctam, ut  
Thesm. 897, 916, νῆ τῷ θεῷ, ju-  
rare solebant, item per Dianam,  
Hecaten, Venerem.' Bothe.

46. λεοντὴν. Hercules recog-  
nizes the imitation of his own  
dress, intended to frighten the  
ghosts in Hades, but is amused  
at its combination with an ef-  
feminate mantle of saffron-dye.  
It appears to have been, per-  
haps as an emblem of his  
timidity (sup. 41), the tradi-  
tional dress of Dionysus, since  
it was also used by women.  
See Aesch. Ag. 230, and Thesm.  
253, Lysist. 44, Eccl. 879.

47. κόθορνος. This also, a  
boot or buskin laced in front,  
was peculiar to the god, perhaps  
as connected with the stage.  
Virg. Georg. ii. 7, 'nudataque  
musto Tinge novo mecum di-  
reptis crura cothurnis.' For  
ξυνηλθέτην Mitchell compares  
Thesm. 140, τίς δαὲ κατόπτρου  
καὶ ξίφους κωμωδία;

ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισ-  
θέναι.

HP. κἀναυμάχης; ΔΙ. καὶ κατεδύσαμεν γε ναῦς  
τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα. 50

HP. σφώ; ΔΙ. νῆ τὸν Ἀπόλλω. HP. κατ' ἔγωγ'  
ἐξηγρόμην.

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγιγνώσκοντί μοι .  
τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης πόθος

48. ἀπεδήμεις. 'What foreign land were you visiting, when you adopted such an attire?'— 'I was serving' (replies the god, with the look and tone of a braggart,) 'as a marine (ἐπιβότης) on board the—*Cleisthenes*.' Of course there is an allusion to the disreputable character of this man (Ach. 118, Equit. 1374) in the ambiguous use of the verb, which Fritzsche rightly explains as above. He adds, that Κλεισθέναι means 'under Cleisthenes as trierarch.' This is Dobree's view, who regards it as equivalent to a dative of place. Cf. 57, inf. 422.

49. κατεδύσαμεν. 'We sank (or disabled, Thuc. i. 50) some twelve or thirteen of the enemy's ships.' 'What,' exclaims Hercules, 'you two! Then I suppose it was in a dream.' Bergk and Fritzsche give this clause to Xanthias. Compare Eur. Cycl. 8, φέρ' ἴδω, τοῦτ' ἴδων θναρ λέγω;

53. τὴν Ἀνδρομέδαν. It is a question of interest, and one of considerable literary importance, whether this means that he was reading a MS. copy of the play of Euripides on board ship, or merely that he read the name of the *Andromeda* on the ship's side. Mitchell, to whom the latter explanation did not occur,

asks 'Why the *Andromeda* of all plays of Euripides?' If however a ship so-called is meant, we may well suppose it had gained some distinction in the late sea-fight. Fritzsche (on 1437) remarks that the names of Attic ships were invariably feminine. He also thinks the reading of the tragedy is meant. The question cannot, of course, be here fully discussed. The conviction arrived at by the present editor, after much research and inquiry into the age or era of a written Greek literature, is that the latter is the true meaning. The reading of books is mentioned as a novelty inf. 943, 1114, and so far as we know, it had not become a practice before the Platonic age. Ἀναξαγόρου βιβλία are mentioned in Apol. Soc. p. 26, v, Εὐριπίδου βιβλία inf. 1409, where perhaps the same books are alluded to. The copying out for one's own use a tragic speech was about the extent of literary writing, inf. 151. There is, perhaps, some difficulty in πρὸς ἑμαυτὸν, for which Bothe compares Eccles. 931, ᾄδω πρὸς ἑμαυτὴν Ἐπιγένοι τῷμῳ φίλῳ. But it is sufficient to understand that he was reading the word silently to himself, and

τὴν καρδίαν ἐπάταξε πῶς οἶε σφόδρα.

HP. πόθος; πόσος τις; ΔΙ. μικρός, ἡλίκος Μόλων.

HP. γυναικός; ΔΙ. οὐ δῆτ'. HP. ἀλλὰ παιδός;

ΔΙ. οὐδαμῶς. 56

HP. ἀλλ' ἀνδρός; ΔΙ. ἀταταῖ. HP. ξυνεγένου τῷ

Κλεισθένι;

ΔΙ. μὴ σκῶπτέ μ', ὠδέλφ'. οὐ γὰρ ἀλλ' ἔχω κακῶς τοιοῦτος ἱμερός με διαλυμαίνεται.

HP. ποῖός τις, ὠδελφίδιον; ΔΙ. οὐκ ἔχω φράσαι. ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ. 61

ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;

HP. ἔτνους; βαβαιάξ, μυριάκεις γ' ἐν τῷ βίῳ.

ΔΙ. ἂρ' ἐκδιδάσκω τὸ σαφές, ἢ τέρα φράσω;

not for the information of another, or for the purpose of asking questions.

54. ἐπάταξε. Here, as sup. 38, inf. 645, we have the Attic word always used in place of ἔτυψε.—πῶς οἶε, cf. πῶς δοκεῖς in Ach. 12.

55. ἡλίκος Μόλων. 'As big as—Molon,' who was said to have been a foot-pad, λωποδύτης, of huge stature, though, according to the Schol., others supposed an actor to be meant: the same, perhaps, as the one mentioned in Dem. De Fals. Leg. p. 418, § 246, as the actor of the Phoenissae of Euripides. (Dr Holden, Onomast. in v., from Fritzsche, who takes the same view, and supposes he was the πρωταγωνιστής in the play of the Andromeda).

57. ξυνεγένου. He pretends (see sup. 48) that his over friendly relations with Cleisthenes might have awakened a memory of regret. Meineke has ἀτταταῖ. HP. ξυνεγένου

Κλεισθένι; which is somewhat less rhythmical; but ἀτταταῖ has more authority than ἀτταταῖ. Fritzsche, ΔΙ. ἀπαταῖ. HP. ξυνεγένου τῷ Κλεισθένι;

58. οὐ γὰρ ἀλλ' κ.τ.λ., 'for I really am in a bad way, so strong a passion am I a prey.' (Lit. 'for it is not but that.'—Mitchell refers to Eur. Bacch. 785, Suppl. 570, Iph. T. 1005.) The metaphor is taken from the ravaging of wild beasts. So Theocr. x. 15, τίς δέ τυ τῶν παίδων λυμαίνεται; Bothe says 'versus tragici coloris.'

60. ὦ δελφίδιον. On a subject so congenial to his own feelings Hercules becomes communicative and confidential.—φράσαι, 'to tell you plainly and at once.'

63. μυριάκεις. The traditional gluttony of Hercules is satirized; see Eur. Alcest. 750 seqq., inf. 505, 550 seqq.

64. ἂρ' ἐκδιδάσκω. This appears to be the indicative, not the deliberative conjunctive.



HP. μὴ δῆτα περὶ ἔττους γε πάνυ γὰρ μαυθάνω. 65

ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος.

Εὐριπίδου. HP. καὶ ταῦτα τοῦ τεθυηκότος;

ΔΙ. κοῦδεῖς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ  
ἐλθεῖν ἐπ' ἐκείνουν. HP. πότερον εἰς Ἀΐδου  
κάτω;

ΔΙ. καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω. 70

HP. τί βουλόμενος; ΔΙ. δέομαι ποιητοῦ δεξιού.

οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.

HP. τί δ'; οὐκ Ἰοφῶν ζῇ; ΔΙ. τοῦτο γάρ τοι καὶ  
μόνον

ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα

οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει. 75

HP. εἴτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,

'Do I make you understand my meaning, or must I explain it in another way?'

67. καὶ ταῦτα κ.τ.λ. 'Ingens Euripidis desiderium, quo Bacchus contabescit, eum animorum habitum imitatur, quo tum recens mortuo Euripide permulti Athenis fuerunt,' Fritzsche. Some editors continue this clause to Dionysus.

69. ἐπ' ἐκείνουν. 'To go to fetch that deceased poet.' This use of ἐκείνουν, as distinct from αὐτόν, and used of persons absent or no longer alive, should be noticed. Mitchell translates, 'for the purpose of bringing him up,' as if ἐκείνουν was a synonym of αὐτόν. Compare Pac. 105, Nub. 342, and for the use of ἐπὶ, inf. 111, 577, 1418.

70. καὶ νῆ Δί' κ.τ.λ. Again a boastful tone is used, as sup. 50 &c.

71. δέομαι, I require for my theatre, which is now, as it were, ἔρημον from the decease

of the great composers.

72. οἱ μὲν γὰρ κ.τ.λ. 'For those we had are dead, and those who remain are bad poets.' This is said in reference to the recent deaths of Sophocles and Euripides. The verse is quoted from the Oeneus of Euripides.

73. Ἰοφῶν. A son of Sophocles, who was thought to have made use of his father's aid in composing his plays, and was said to have charged the aged poet with dotage. He does not seem to have been held in very high estimation; but he gained the second prize when Euripides was first with the Hippolytus, B.C. 429.

74. Supply, εἰ καὶ τοῦτο ἀγαθὸν ἀληθῶς ἀγαθὸν ἐστὶ.

75. ὅπως ἔχει. 'How the case stands,' viz. whether he can be called 'a good,' till we know if his plays are his own or another's.

76. πρότερον, 'standing be-

- μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ' ἄγειν;  
 ΔΙ. οὐ, πρὶν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,  
 ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.  
 καὶ ἄλλως ὁ μὲν γ' Εὐριπίδης, πανοῦργος ὢν, 80  
 καὶ ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι  
 ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.  
 ΗΡ. Ἀγάθων δὲ ποῦ 'στιν; ΔΙ. ἀπολιπὼν μ' ἀπολ-  
 χεται,

fore,' 'superior to,' Schol. τιμώτερον. There is perhaps also an ambiguous allusion to precedence in time.

78. οὐ κ.τ.λ. 'No! not till I have taken Iophon by himself and away from his father, and sounded him, to see how he composes.' The metaphor is from the ring of genuine coins; cf. inf. 723. Lysist. 485, ὡς αἰσχροὶν ἀκωδωνίστον ἔαν τὸ τοιοῦτον πρᾶγμα μεθέντας. The allusion, of course, is to the suspicion entertained that his plays were not entirely his own. It has been remarked, and the observation is important, that the ancients generally had less concern than we have about authenticity in authorship; and this partly explains why so many works came down to the Alexandrian critics under a spurious name.

80. καὶ ἄλλως κ.τ.λ. 'Besides, Euripides, being a scamp, might perhaps try to abscond with me to the upper world; but the other, as he took things easily in this world, so takes them easily in that.' The sense is, that Euripides is likely to play the part of a runaway slave, and get back to the theatre in company with its patron and president Dionysus; whereas

Sophocles will make no such attempt, but will stay contentedly where he is. Our equivalent to εὐκολος is 'a good easy man,' while δύσκολος is 'peevish,' 'cross,' 'ill-tempered.' See inf. 359. On the affinity between these words and others, from a root *peλ*, see Curtius, Gr. Etym. ii. 464.

83. Ἀγάθων. Of this poet, who was evidently held in much esteem not only for his social qualities but for his refinement of manners and elegance of language, we know a good deal from the Thesmophoriazussa and from Plato's Symposium. Of all the tragic authors enumerated here he alone is spoken of with respect and regard, as 'a good poet, and regretted by his friends.' Mitchell remarks that Aristotle, Poet. ch. 17, regards Agathon as 'the person who above all others corrupted the Tragic Muse.' The play on ἀγαθός and Ἀγάθων is obvious. Of his moral character not much that is credible can be said; his effeminacy was rather notorious, and Aristophanes attacked him for this in the Γεννηάδης. Like Euripides, he retired to the court of Archelaus, king of Macedonia, which is perhaps alluded

ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις.

HP. ποῖ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν.

HP. ὁ δὲ Ξενοκλῆς; ΔΙ. ἐξόλοιτο νῆ Δία. 86

HP. Πυθάγγελος δέ; ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς  
λόγος

ἐπιτριβομένου τὸν ὦμον οὕτωςι σφόδρα.

HP. οὐκ οὐν ἔτερ' ἔστ' ἐνταῦθα μεираκύλλια  
τραγωδίας ποιῶντα πλεῖν ἢ μύρια, 90

Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,

to in *ἐς μακάρων εὐωχίαν*, unless his fondness for good cheer and luxurious living suggested this phrase for *ἐς Μακάρων νήσους*. The Scholiast gives both explanations; ἢ ὡς περὶ τετελευτηκότος λέγει, — ἢ ὅτι Ἀρχελάῳ τῷ βασιλεῖ μέχρι τελευτῆς μετὰ ἄλλων πολλῶν συνῆν ἐν Μακεδονίᾳ, καὶ μακάρων εὐωχίαν ἔφη τὴν ἐν βασιλείᾳ. Fritzsche regards the reply as clearly referring to Agatho's recent death.

*ib.* As *οἴχεται* is the reading of MS. R., Meineke edits on his own conjecture, ΔΙ. ὅπου 'στ'; ἀπολιπὼν μ' οἴχεται.

85. *ποῖ γῆς*. The question, 'Where on earth,' when the meaning is 'where in heaven,' furnishes a joke in Pac. 198.

86. *Ξενοκλῆς*. The son of Carcinus, small in body and not very large, as it would seem, in mind. See Thesm. 170, 441, Vesp. 1551, Pac. 790.

87. *Πυθάγγελος*. Nothing is known about this man, 'quo nihil contemptius, cuius audito nomine festive indignatur Xanthias Pythangelos nominari, suam vero ipsius nullam fieri mentionem' (Dr Holden, Onomast. Arist., from Fritzsche).

Bothe thinks nothing more is meant than that Xanthias gets impatient at being kept standing (cf. 107, 115) while his master is discussing the characters of poets. Fritzsche, with some of the early editions, reads v. 88 interrogatively. Meineke marks the loss of two half verses, containing the reply of Dionysus to the question 'Where is Pythangelus?' And in 90 he gives *πλεῖν ἢ μύρια* sqq. to Dionysus.

91. *πλεῖν ἢ σταδίῳ*. Cf. Nub. 430, τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίοισιν ἄριστον. The large number of plays composed by Euripides is satirized. — *λαλίστερα*, cf. Eur. Cycl. 315, Vesp. 923, *κυνῶν ἀπάντων ἀνδρα μονοφαγίστατον*.

92. *ἐπιφυλλίδες*. 'Mere aftergrowths.' Hesych. *ἐπιφυλλίς* βοτρυῖδιον μικρὸν, ἐπὶ τέλει βλαστάνον. The smaller bunches of grapes coming after the larger and earlier, were so described. The name seems derived from their being covered and hidden by the leaves growing over them. Fritzsche calls it "obscurissimum verbum," and concludes that it was applied to

χελιδόνων μουσεῖα, λαβηταὶ τέχνης,  
 ἃ φροῦδα θάττον, ἢν μόνον χορὸν λάβη,  
 ἥπαξ προσουρήσαντα τῇ τραγῳδίᾳ. 95  
 γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι  
 ζητῶν ἂν, ὅστις ῥῆμα γενναῖον λάκοι.

HP. πῶς γόνιμον; ΔΙ. ὣδὲ γόνιμον, ὅστις φθέγ-  
 ξεται

τοιουτονί τι παρακεκινδυνευμένον,  
 αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα, 100  
 ἢ φρένα μὲν οὐκ ἐθέλουσαν ὁμόσαι καθ' ἱερῶν,  
 γλωτταν δ' ἐπιорκήσασαν ἰδίᾳ τῆς φρενός.

vineyards where the leaves were luxuriant but the fruit little or none. They are 'mere chattering,' 'music-schools of swallows' (i. e. of those who use foreign phrases, Aesch. Ag. 1050, Dind.), 'destroyers of the tragic art, who no sooner get leave to exhibit a play, than they disappear to be no more seen.'

93. μουσεῖα, 'concert-halls,' Eur. Hel. 174 and 1108. An elegant expression of Euripides, who had called the ivy, in which birds shelter and chirp, by this term in the Alcmena. The swallow was a type of foreign or barbarous accent, inf. 681, Aesch. Ag. 1017, εἴπερ ἐστὶ μὴ χελιδόνος δίκην ἀγνώτα φωνὴν βάρβαρον κεκτημένη. The meaning then here is, as Fritzsche points out, χελιδόνων δίκην ἀμουσοί.

94. 5. Meineke would transpose the words μόνον and ἥπαξ.

96. γόνιμον, 'fertile, fecundum,' i. e. 'inventive,' Hesych. εὐκαρπον (alluding, perhaps, to this passage). He also has γόνιμος γνήσιος υἱὸς γεγονώς, ὁ οὐκ εἰσποιητός.

97. ζητῶν ἂν. The ἂν does not belong, as Mitchell thinks, to the participle, but is merely repeated after the emphatic word representing the condition, εἰ ζητοῖς.—ὅστις λάκοι, the optative by a well-known Attic attraction, qui dicat.—ῥῆμα, cf. inf. 880.

98—102. πῶς κ.τ.λ. 'How inventive!' D. 'In this way inventive,—one who will utter some hap-hazard phrase of this kind, *Ether, Jove's cottage, or, foot of time, or a mind that refuses to swear by the sacrifice, but a tongue that does some independent perjury of its own.*' All this, of course, is levelled at Euripides,—the last line at the famous passage in Hippol. 612. Cf. inf. 1471, Thesm. 275, μέμνησο τοῖνον ταῦθ', δρι ἢ φρήν ὤμοσεν, ἢ γλωττα δ' οὐκ ὁμώμοκ', οὐδ' ὥρκωσ' ἐγώ. The Ether was called οἰκησις Διὸς in the Melanippe, and so in Thesm. 272 Euripides says δμνυμι τοῖνον αἰθέρ' οἰκῆσιν Διός.—χρόνου πόδα, which the Schol. cites from the Alexandrus, occurs also in Bacch. 888, κρυπτεύουσι δὲ ποικίλως δαρὸν χρόνου πόδα. Cf. inf. 311.

HP. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλον πλεῖν ἢ  
μαίνομαι.

HP. ἢ μὴν κόβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν. 105

HP. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς  
λόγος.

ΔΙ. ἀλλ' ὥνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων  
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους  
τοὺς σοὺς φράσειας, εἰ δεοίμην, οἷσι σὺ 110  
ἔχρω τόθ', ἥνικ' ἦλθες ἐπὶ τὸν Κέρβερον,  
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,

103. *μαίνομαι*, Schol. ἐπ' αὐτῷ. The popularity of the plays of Euripides is indirectly ridiculed, as well as the bad taste of Dionysus as a theatrical critic.

104. *ἢ μὴν*. 'Yet surely it is nonsensical stuff, as even you (in your heart) think,' or (Fritzsche) 'as you show by your loud laughter that you think.' Cobet would read *καὶ μὴν*, which is probably right, especially with the following γε. Hesych. *κόβαλος*: πανούργος, κακούργος, στωμύλος, ἄδλος, ἐνιοι μάταιος, &c. cf. Equit. 270. Properly, 'mere buffoonery.'

105. *μὴ—οἶκει*. 'Don't answer for my opinion; you may speak for yourself.' The verse is said to be parodied from the Andromeda (Andromache, Schol.) of Euripides, *μὴ τὸν ἐμὸν οἶκει νοῦν, ἐγὼ γὰρ ἀρκέσω*. But Fritzsche considers it belonged to some other play. Similarly Bacch. 331, *οἶκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων*. Iph. A. 331, *οὐχὶ δεινὰ; τὸν ἐμὸν οἶκεν οἶκον οὐκ ἔδωμαι*; Many examples of *οἶκον οἶκεῖν* are collected by

Mitchell in his note. Add Persius, Sat. iv. ult., 'Tecum habita: noris quam sit tibi curta supellex.'

106. *καὶ μὴν*. 'Yet surely they do seem quite of the lowest kind.' Hercules repeats his condemnation of the popular taste in theatrical literature; to which Dionysus retorts, that he is a better judge of dinners than of poetry. We have a similar proverb, 'teach your grandmother to suck eggs.'

107. *περὶ ἐμοῦ δέ*. Cf. 87, 115. The mention of *dinners* makes Xanthias doubly feel that he is put in the background.

109. *κατὰ σὴν μίμησιν*. 'In imitation of you' (Mitchell). The phrase is rather lax: either *κατὰ τὸ σὸν σχῆμα*, or *ἐς μίμησιν σοῦ* would be more correct. But *κατὰ* may, as not unfrequently (see on Pax 133), mean *διὰ*, 'to imitate you,' the possessive representing the objective personal pronoun.

111. *ἐπὶ*, 'to fetch Cerberus.' Cf. sup. 69.

πορνεί᾽, ἀναπαύλας, ἐκτροπᾶς, κρήνας, ὁδοῦς,  
πόλεις, διαίτας, πανδοκευτρίας, ὅπου  
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς  
λόγος. 115

HP. ὦ σχέτλιε, τολμήσεις γὰρ ἵεναι; ΔΙ. καὶ σύ γε  
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν  
ἔπη τάχιστ' ἀφιξόμεθ' εἰς Ἄιδου κάτω  
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσης.

HP. φέρε δὴ, τίν' αὐτῶν σοὶ φράσω πρῶτην;  
τίνα; 120

μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρανίου,  
κρεμάσαντι σαντόν. ΔΙ. παῦε, πνιγηρὰν λέγεις.

HP. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,  
ἢ διὰ θυνείας. ΔΙ. ἄρα κώνειον λέγεις;

HP. μάλιστά γε. ΔΙ. ψυχρὰν γε καὶ δυσχεί-  
μερον 125

εὐθύς γὰρ ἀποπήγνυσι τάντικνήμεια.

113, 14. ἀναπαύλας, 'places  
to stop at.'—ἐκτροπᾶς, *diversoria*,  
'inns,' or, as Fritzsche explains  
it, 'by-ways,' by which one  
may get out of danger.—διαίτας,  
'lodgings,' 'places of enter-  
tainment.' *Homerus* further  
asks for hostesses in whose  
boarding-houses there are few-  
est creeping things to be en-  
countered. See Nub. 37, 699,  
725.

116. The common reading  
is *τολμήσεις γὰρ ἵεναι καὶ σύ*  
*γε*; where the *γε* is certainly  
out of place in the interrogation.  
—For *δπη*, on which *τῶν ὁδῶν*  
depends, most copies give *δπως*,  
though *φράζε τῶν ὁδῶν* might be  
defended from Soph. Trach. 1122,  
*τῆς μητρὸς ἥκω τῆς ἐμῆς φράσων*.  
Fritzsche, who seems to have  
overlooked this passage, reads

ἀλλὰ φράζε νῶν ὁδῶν, ὅπως κ.τ.λ.

122. πνιγηρὰν, 'suffocating.'  
A play on the senses of 'hot'  
and 'choking.' The road to  
Hades by the 'halter and stool'  
(to be kicked from under the  
suicide), and the 'short well-  
beaten track by the mortar,'  
by bruising hemlock with a  
pestle, alike displease Dionysus,  
who is not very valiant when it  
comes to the trial. All methods  
of death were called *ὁδοί*, whence  
the play on the word. Fritzsche  
supposes *ἀπὸ κάλω καὶ θρανίου*  
to refer to triremes, as if a real  
voyage was meant a *rudente et*  
*transtro*, *κρεμάσαντι* being added  
*παρὰ προσδοκίαν*.

125. There is a play between  
'freezing' (*ψυχρὰν*) and 'making  
stiff.'

126. εὐθύς. 'It has the im-

- HP. βούλει κατάντη καὶ ταχεῖάν σοι φράσω;  
 ΔΙ. νὴ τὸν Δί', ὡς ὄντος γε μὴ βαδιστικοῦ.  
 HP. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. κᾶτα τί;  
 HP. ἀναβάς ἐπὶ τὸν πύργον τὸν ὑψηλόν. ΔΙ. τί  
 δρῶ; 130  
 HP. ἀφιεμένην τὴν λαμπαδ' ἐντεῦθεν θεῶ,  
 κᾶπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι  
 εἶναι, τίθ' εἶναι καὶ σὺ σαυτόν. ΔΙ. ποῖ;  
 HP. κάτω.  
 ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίω δίο.  
 οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. HP. τί  
 δαί; 135  
 ΔΙ. ἥνπερ σὺ τότε κατῆλθες. HP. ἀλλ' ὁ πλοῦς  
 πολὺς.  
 εὐθὺς γὰρ ἐπὶ λίμνῃν μεγάλην ἤξεις πάνν.

mediate effect of numbing the calves of one's legs.' So in the *Phaedo*, p. 117 κ, μετὰ τοῦτο αὖθις τὰς κνήμας (ἐπίεσε), καὶ ἐπαιῶν οὕτως ἡμῖν αὐτοῖς ἐπεδείκνυτο, ὅτι ψύχοντό τε καὶ πῆγγνυτο. The κνήμη is the shin, the ἀντικνήμιον the part behind it. Mitchell wrongly states the reverse. (Our word *knee* is γόνυ, as *κνω* is γιγνώσκειν.)

127 κατάντη, 'down-hill,' πολλά κάταντα, *Il.* xxiii. 116, *Eur. Rhes.* 318, ἔρπει κατάντης ξυμφορὰ πρὸς τάγαθόν.

128. μὴ βαδιστικοῦ, 'not much of a walker.' The use of *μὴ* is rather remarkable. We should expect, ὡς οὐκ ὄντος βαδιστικοῦ, or (φράσον) ὡς μὴ ὄντι βαδιστικῶ.

129. καθέρπυσον, here a synonym of κατέρηθι, 'go down to the Ceramicus,' a site, according to the Schol., under the Areopagus, and different from that outside the city. But Mit-

chell argues from Pausan. i. xxx. 2, who makes the starting-point the altar of Prometheus in the Academia, that the *outer Ceramicus* is certainly meant; and so Fritzsach. Here the games of the λαμπαδηφορία were celebrated, and it is clear from the context that the signal for starting was a lighted torch thrown from a tower, of the site and nature of which nothing further appears to be known.

133. εἶναι. This perhaps is the only place where the second aorist of *ἵημι* is used in the simple or uncompounded verb.

134. θρίω. A favourite dish made of brain or beef-fat seasoned and baked between two fig-leaves (*Ach.* 1101, *Equit.* 954), and compared to the human brain and its two membranes.

136. ὁ πλοῦς, the voyage over the Acherusian lake.

ἄβυσσον. ΔΙ. εἶτα πῶς περαιωθήσομαι;

HP. ἐν πλοιαρίῳ τυννουτῶί σ' ἀνὴρ γέρων  
ναύτης διάξει δὺ' ὀβολῶ μισθὸν λαβών. 140

ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τῷ δὺ'  
ὀβολῷ.

πῶς ἤλθέτην κάκεισε; HP. Θησεὺς ἤγαγεν.

μετὰ ταύτ' ὄφεις καὶ θηρί' ὄψει μυρία

δεινότατα. ΔΙ. μή μ' ἐκπληττε μηδὲ δειμάτου·

138. εἶτα. 'Well, and when I have got there, how am I to get across it?'

139. τυννουτῶι. 'No bigger than this.' He shows the hollow of his hand, holding the fingers together; and this is done still further to frighten Dionysus. Ach. 367, ὁ δ' ἀνὴρ ὁ λέγων οὕτως τυννουτῶι.

140. δὺ' ὀβολῷ. Fritzsche is of opinion that this sum was really regarded by some as the passage-money over the infernal lake, others placing as much as a drachma in the mouth of the dead for that purpose. Others think that for the sake of the political joke following,—the influence of the two-obol fee all the world over, i.e. wherever the influence of Athens extends,—the poet changes the traditional obol paid to the ferryman of the infernal lake into twice that sum, which was, perhaps, the *θεωρικόν*, the allowance to the people for a seat in the theatre; or the *ἐκκλησιαστικόν*, or sum paid to every citizen for attendance in the ecclesia. See Eccles. 187, ὁ δ' οὐ λαβὼν εἶναι θανάτου φησ' ἀξίους τοὺς μισθοφορεῖν ζητοῦντας ἐν τῇ ἐκκλησίᾳ. "Agyrius—auctor fuit ut pro uno obolo comitiorum merces esset τριώβολον, quae res gratissima plebi fuit (Plut. 171.

329, Eccl. 305, 380, 392, 548) et mirum in modum ad comitia frequentanda allexit pauperes," (Dr Holden, Onomast. Ar. in v. 'Αγύρριος.) The sum specified in the above passages is for the most part *three* obols. The probability is, that it was raised by this popular demagogue from the smaller to the larger sum. It seems at first to have been only one obol.

141. For ὡς μέγα δύνασθον Mitchell well compares Eumen. 950 (Dind.), Helen. 1358.

142. Θησεὺς. There was doubtless a tradition that coined money was introduced by Theseus into Attica; see Wordsworth, 'Greece,' p. 163; and hence he is said to have brought it to Hades when he descended in company with Peirithöus. Bothe says, "existimandum potius Theseum dici, cum Periclem intelligat Aristophanes, mercedis judicariae inventor-em, Theseo multis rebus persimilem." Fritzsche agrees in this view, remarking that the *kingly* character of Pericles is borne out by Ach. 504.

144. δειμάτου. 'Don't try to scare or to frighten me.' In Eur. Andr. 42 and Aesch. Cho. 830 (845 Dind.) the participle is used in both senses, 'alarmed' and 'alarming.' The word is



οὐ γάρ μ' ἀποτρέφεις. ΗΡ. εἶτα βόρβορον  
πολὺν 145

καὶ σκῶρ ἀείνων' ἐν δὲ τούτῳ κειμένους  
εἶ που ξένον τις ἠδίκησε πώποτε,  
ἢ παῖδα κινῶν τὰργύριον ὑφείλετο,  
ἢ μητέρ' ἠλόησεν, ἢ πατὴρ γνάθον  
ἐπάταξεν, ἢ πίορκον ὄρκον ὤμοσεν, 150  
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.

ΔΙ. νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τοῦτοις κει  
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.

formed on the analogy of δω-  
ματοῦν, στεματοῦν, αἱματοῦν,  
and a few others.

146. σκῶρ, from a root *skar*,  
σκατ, *stercus*; (Curtius, Gr. Et.  
I. 166).—ἀείνων, ἀέσων, 'ever-  
flowing,' like ἀείζω for ἀείζωος,  
Aesch. frag. Glauc. Pont. 28  
(Herm.). The mud or sewage of  
the infernal river was typical  
of the moral defilement of sin-  
ners, just as a ceremonial ablu-  
tion was thought to wash away  
guilt, II. I. 314. Cf. inf. 274.  
Plat. Phaed. p. 69 c, δὲ δὴ  
ἀμύητος καὶ ἀτέλεστος εἰς Αἶδου  
ἀφίκηται, ἐν βορβόρῳ κείσεται,  
which, in the language of the  
Orphic mysteries, meant that  
impenitent sinners will wallow  
in the sensualities they indulged  
in on earth. Cf. Gorg. p. 493 b,  
τῶν ἐν Αἶδου ἀθλιώτατοι δὴ εἰεν  
οἱ ἀμύητοι. Among the most  
heinous sins the Greeks reckon-  
ed injury to a stranger, violence  
to a parent, and sacrilege, or  
(as here) perjury. Virg. Aen.  
vi. 609, 'pulsatusve parens,  
et fraus innexa clienti.' Aesch.  
Eum. 259, ὅψει δὲ (ἐν Αἶδου)  
κεῖ τις ἄλλος ἤλειπεν βρωτῶν, ἢ  
θεὸν ἢ ξένον τιν' οὐκ εὐσεβῶν ἢ  
τοκίας φίλους, ἔχονθ' ἑκαστον τῆς

δικῆς ἐπάξια. Cf. inf. 457.

148. παῖδα κινῶν. Offering  
some indignity to a ward, and  
then robbing him of his for-  
tune; *puilli circumscriptorem*,  
Juv. xv. 136.

149. ἠλόησεν. From ἀλοῶν,  
ἀλοῖαν, to thrash; whence the  
common terms πατραλοῖας and  
μητραλοῖας (Aesch. Eum. 148,  
201). The former is the true  
Attic, the latter the epic verb  
(II. ix. 568).

151. Μορσίμου. A bad tragic  
poet, mentioned with contempt  
in Equit. 401, καὶ διδασκοίμην  
προσάδειν Μορσίμου τραγῳδίαν.  
The climax of moral turpitude  
here is 'the copying out a  
speech' from a play of so bad  
a composer. Here (see on 53)  
'we have the mention of writing  
literature to a limited extent;  
just so far, probably, as super-  
seded the greater trouble of  
learning the same number of  
verses by heart. See sup. 53.  
The very expression indicates  
the infancy of the art.

152. ἐχρῆν, scil. αὐτοῦ κείσθαι.

153. τὴν πυρρίχην. There is  
an allusion to the word *pyrrhos*,  
Cinesias being an untidy fellow  
(inf. 366) as well as a bad com-

- HP. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,  
ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155  
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας  
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.
- ΔΙ. οὔτοι δὲ δὴ τίνες εἰσίν; HP. οἱ μεμνημένοι,
- ΞΑ. νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.  
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160

poser of dithyrambs. See 308, 1437, Aves 1377, Eccl. 330. The action (πολλῇ τῇ κηῖσει, Schol.) introduced in his dancing-songs, added to the pun on πυρρός, gave the poet the idea of calling his compositions 'Pyrrhic.' Curtius (Gr. Etym. ii. 692) regards πυρρίχη as a diminutive, meaning 'torch-dance.' (For the legendary origin of the term, from Pyrrhus son of Achilles, see Eur. Androm., 1135.) Dr Holden, in his account of the poet in Onomast. Arist. p. 852, seems not to have caught the point of the passage in saying "nec minus summo Comico eius saltationes displicebant."

155. ὥσπερ ἐνθάδε. We have only to suppose an Athenian sun was shining full on the theatre to see the uselessness of Meineke's proposed change, κάλλιον ἢ περ ἐνθαδί.

158. οἱ μεμνημένοι. Initiation into the holy mysteries of Demeter and Dionysus, the givers of Bread and Wine to man (Eur. Bacch. 277—80), was thought to ensure a higher state of happiness in the world below, and a residence in the bright Elysium where the departed ceased from care, 'solemne suum, sua sidera norunt,' Virg. Aen. vi. 641; 'mulcet ubi Elysias aura beata rosas,' Propert. v. 7. It was, as far as

we can judge, a system of transcendentalism (so to call it) which inculcated holiness and purity of life, as appears from Eur. Bacch. 72, ὦ μάκαρ, ὅστις εὐδαίμων τελετὰς θεῶν εἰδὼς βιοτὰν ἀγιστεύει καὶ θιασέσεται ψυχάν. It was a strange combination of sun-worship, of expiations for sin, and the propitiation of demon-powers, derived from the oldest forms of human religion. But its action, like that of the Areopagus in Aeschylus' view, was salutary, as promoting αἰδώς καὶ δέος.

159. ὄνος. A proverb, it would seem, for those who do all the work but get none of the reward. The Schol. says they used to convey on asses from Athens to Eleusis the things required for the ceremonies. Xanthias, with these words, throws his bundle on the ground, offended at not being considered one of the privileged. The creature, perhaps on account of its ὀρθία ὕβρις, Pind. Pyth. x. 36, was used for purposes of phallic worship. The ass too, as the horse with the Persians, was sacred to the Sun-god. Xanthias identifies himself with the ass he had been riding, as if the compound creature were one, like a centaur.

160. καθέξω, 'keep hold of.' Vesp. 714, καὶ τὸ ξίφος οὐ δὲ-

- HP. οἷ σοι φράσουσ' ἀπαξάπανθ' ὦν ἂν δέη.  
οὔτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν  
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.  
καὶ χαίρε πόλλ', ὦδελφέ. ΔΙ. νῆ Δία καὶ  
σύ γε  
ὕγιάινε. σύ δὲ τὰ στρώματ' αὖθις λάμβανε.  
ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως· μέντοι  
πάνυ. 166  
ΞΑ. μὴ δῆθ'; ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα  
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.  
ΔΙ. ἐὰν δὲ μὴῦρω; ΞΑ. τότε' ἔμ' ἄγειν. ΔΙ. καλῶς  
λέγεις.  
καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν. 170  
οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·  
ἄνθρωπε, βούλει σκευάρι' εἰς "Αἰδου φέρειν;  
NE. πόσ' ἄττα; ΔΙ. ταυτί. NE. δύο δραχμαῖς  
μισθὸν τελεῖς;  
ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. NE. ὑπάγεθ' ὑμεῖς  
τῆς ὁδοῦ.

ναμαὶ κατέχειν.—τὸν πλείω, a redundancy of the article in our idiom, but common in the Attic. Soph. Trach. 731, σιγᾶν ἂν ἀρμόδιοι σε τὸν πλείω λόγον.

163. ἐπὶ ταῖσι—θύραις. Residence near the palace and as it were in the royal park, was assigned to the initiated.

168. Meineke omits this verse, after Hamaker, as being in fact repeated at 170. But *ὅστις ἔρχεται, qui venit*, represents τὸν ἐρχόμενον, 'some one who comes conveniently for the purpose' (lit. in quest of it), viz. ἐπὶ τὸ ἐκφέρεισθαι. The construction may be thought too artificial for an interpolated verse.

169. The emphasis seems to require τότε' ἔμ' ἄγειν, 'then take me,' (so Bergk) for the vulg. τότε μ' ἄγειν. Mitchell wrongly explains: δεῖ με, or κέλευέ με, ἄγειν τὰ στρώματα.

170. οὗτοι Meineke with Herschig, for τουτονί.

172. σκευάρια, 'some small traps.'

173. δύο δραχμαῖς. The pay of a soldier Ach. 159, and here regarded as an extortionate demand. The avarice of the god on the one hand and the obstinacy of the dead man on the other are very wittily described.

174. ὑπάγετε. Addressed to the bearers, (not, as Mitchell says, to Bacchus and Xanthias.)

- ΔΙ. ἀνάμεινον, ὦ δαιμόνι, ἐὰν ξυμβῶ τί σοι. 175  
 ΝΕ. εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλέγον.  
 ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβίψην νυν πάλιν.  
 ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἰμώζεται;  
 ἐγὼ βαδιῶμαι. ΔΙ. χρηστὸς εἰ καὶ γεννάδας.  
 χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ὥπ, παρα-  
 βαλοῦ. 180  
 ΞΑ. τουτὶ τί ἐστι; ΔΙ. τοῦτο; λίμνη νῆ Δία  
 αὕτη 'στὶν ἣν ἔφραζε, καὶ πλοῖόν γ' ὀρώ.  
 ΞΑ. νῆ τὸν Ποσειδῶ, κἄστι γ' ὁ Χάρων οὗτοςί.  
 ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.  
 ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ παραγμάτων;

'Go on with your journey, you.'  
 Cf. Vesp. 290, ὑπαγ', ὦ παῖ,  
 ὑπαγε. The compound may be  
 compared with ὑφγγείσθαι and  
 subsequi, the preposition im-  
 plying closeness, and the geni-  
 tive having a partitive sense.

177. ἐννέ' ὀβολούς, i. e. a  
 drachma and a half.—'May I  
 return to life, if I do!,' rejoins  
 the world-weary spirit. A re-  
 versal of the ordinary phrase  
 θάνοιμι εἰ, &c. Bergk reads νῦν.

178. ὡς σεμνός. 'What airs  
 the accursed fellow gives him-  
 self! Shan't I pay him off for  
 it? I'll go.'

180. χωρῶμεν. The scene  
 changes by the turning of the  
 περιакτος. The translation is  
 sudden, for the wayfarers are  
 conveyed at once from earth  
 into Hades. Mitchell cites an  
 opinion of Mr Cockerell, which  
 seems plausible, that a boat  
 really floated in a trough or  
 channel at the back of the  
 λογεῖον. Evidently, the scene  
 has been shifted; the stage, per-  
 haps, is now partially darkened,  
 and Charon's voice is heard

calling to one of his crew to  
 put the boat to. Meineke, after  
 Hamaker, omits the line; but  
 it is not easy to see why it is  
 objected to. It is only when  
 he comes in sight that Xanthias  
 exclaims κἄστι γ' ὁ Χάρων οὗ-  
 τοσί.—παραβαλοῦ, Schol. ἀντί  
 τοῦ ὁρμῶν τῇ γῇ τὴν ναῦν. Cf.  
 269. Charon speaks to one of  
 his ghostly crew, perhaps.

184. Cf. inf. 271, ὁ Ξανθίας.  
 ποῦ Ξανθίας; ἢ Ξανθία. The  
 repetition of the address, which  
 some, as the Schol. tells us,  
 attributed to three persons,  
 Dionysus, Xanthias, and the  
 νεκρός, perhaps illustrates the  
 ordinary phrase πολλὰ χαίρειν.  
 Between χαίρειν and Χάρων  
 there seems the same kind of  
 play as between φαύλος and  
 Φαῦλλος in Ach. 215.

185. τίς κ.τ.λ. The names  
 of places are called out, as by  
 the captain of the packet-boat.—  
 ὄνου πίκας, a sort of slang  
 phrase for an impossibility, or  
 a vain undertaking. Meineke,  
 following the statement of Sui-  
 das in ὄνου πίκαι, that Aristar-

τίς εἰς τὸ Λήθης πεδίου, ἡ 'ς ὄνου πόκας, 186  
 ἡ 'ς Κερβερίου, ἡ 'ς κόρακας, ἡ 'πὶ Ταίναρον;  
 ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε. ΔΙ. ποῖ σχήσειν  
 δοκεῖς;  
 ἐς κόρακας ὄντως; ΧΑ. ναὶ μὰ Δία, σοῦ  
 γ' εἵνεκα.  
 ἔμβαινε δὴ. ΔΙ. παῖ, δεῦρο. ΧΑ. δούλον  
 οὐκ ἄγω, 190  
 εἰ μὴ νευαυμάχηκε τὴν περὶ τῶν κρεῶν.

chus regarded the passage as an imitation of Cratinus, who had alluded to the fable of the rope and the ass, reads ὄνου πλοκάς, 'Ocnus' rope,' for which see Propert. v. 3. 21, 'Dignior obliquo qui funem torqueat Oeno Aeternusque tuam pascet, aselle, famem.' The vulgate is confirmed by Hesych. (in. v.) and the Schol. The form ποκή has the same relation to πόκος as ταφή to τάφος, and should mean *tonsura*. With the accent on the first, πόκας may come from πόκες or πόκαι, like κρόκη and κρόκη, πτύχα and πτυχή or πτύχη. Fritzsche thinks it is given as the pretended name of some town in Hades, like Θῆβαι or Ἀθήναι.

187. Κερβερίου, a slight change from Κιμμερίου, the natives of the dark west, Od. xi. 14, ἥροι καὶ νεφέλη κεκαλυμμένοι.—Ταίναρον, Virg. Georg. iv. 467, 'Taenarias fauces, alta os ia Ditis.' Meineke reads τάρταρον. Charon asks if any one wishes to sail for the ascent from Hades.

188. ποῖ—δοκεῖς; Dionysus, never valiant, is beginning to be alarmed at such a list of ill-omened names.—σχήσειν, cf. 1208. Mitchell compares

Philoct. 305, τάχ' οὖν τις ἄκων ἔσχε. Most of the MSS. give ποῦ, and so Fritzsche and Bergk.

189. σοῦ γ' εἵνεκα, 'if only for your sake.'

191. εἰ μὴ κ.τ.λ. Slaves who had fought at the recent sea-fight off the Arginusae were emancipated (inf. 694), or at least were promised some similar privilege to the Πλαταιεῖς with whom they are there compared.—κρεῶν, i. e. σωμαμάτων, a play on νεκρῶν, in allusion to the bodies for the non-recovery of which the ten generals were put on their trial. It was however to the saving of the crews in the water-logged ships that the order in fact referred: see Cox, Hist. ii. p. 547, who seems (note in p. 551) to doubt the story about taking up the dead bodies. Mitchell thinks, fancifully perhaps, that Charon speaks as one interested in getting the fare of as many passengers as possible. Fritzsche, "praeclare Aristophanes ita jocatur, quasi illis servis, qui ad Arginusas concertaverant, ut ab Atheniensibus data est libertas, sic etiam apud inferos eximius quidam honor habitus sit."

- ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἄλλ' ἔτυχον ὀφθαλμιῶν.  
 ΧΑ. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλω;  
 ΞΑ. ποῦ δῆτ' ἀναμενῶ; ΧΑ. παρὰ τὸν Αὐαῖνον  
 λίθον,  
 ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; ΞΑ.  
 πάνυ μανθάνω. 195  
 οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;  
 ΧΑ. κάθιζ' ἐπὶ κώπῃν. εἴ τις ἔτι πλεῖ, σπενδέτω.  
 οὗτος, τί ποιεῖς; ΔΙ. ὅ τι ποιῶ; τί δ' ἄλλο  
 γ' ἦ  
 ἴζω 'πὶ κώπῃν, οὐπερ ἐκέλευσάς με σύ;  
 ΧΑ. οὐκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων; ΔΙ.  
 ἰδού. 200  
 ΧΑ. οὐκουν προβαλεῖ τῷ χεῖρε κάκτενεῖς; ΔΙ. ἰδού.  
 ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβάς

192. οὐ γὰρ ἀλλὰ κ.τ.λ. See sup. 58. For in truth I was just at that time ill from ophthalmia.' Doubtless this was a slave's ordinary excuse for not fighting when called upon.

194. Αὐαῖνον. 'Near Witherstone, close by the seats, there.' Another portentous word suggestive of pining and emaciation, and ἀμενῆνὰ κάρηνα. But Xanthias so far shows more pluck than his master. Possibly there is an allusion to the λίθος διαφανής mentioned in Nub. 766. Ovid, Fast. iv. 504, mentions the *triste saxum*, or πέτρα ἀγέλαστος, on which Demeter was said to have sat down in grief for the loss of her daughter. Inf. 1089 we find the verb with the aspirate, as in εὖω, ἀφεύω.

196. τῷ ξυνέτυχον; An omen on leaving for a journey was derived from the first object met, ἐνόδιος ξύμβολος, Aesch.

Prom. 495. Here we may suppose a ghost was sent up by the trap-door called ἀναπίεσμα.

197. κάθιζε. 'Take your seat at the oar.' Dionysus in his stupidity understands it on the oar, and sits across or upon it accordingly. For the accusative cf. 682, ἐπὶ βάρβαρον ἐξομένη πέταλον. Od. xii. 171, οἱ δ' ἐπ' ἑρετμὰ ἐξόμενοι.

200. γάστρων, 'fat-paunch.' So γλίσχρων, in Pac. 193, δειλακρίων, *ib.*

201. προβαλεῖ. 'Come now, put out your arms and stretch them to the full length.' The προβολή was the 'guard' or fencing-attitude of a pugilist. Dionysus perhaps adopts this, and is therefore reproved, 'don't keep playing the fool.'

202. ἀντιβάς. 'Setting your foot against the stretcher.' Eur. Bacch. 1126, πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος.

ἐλᾶς προθύμως; ΔΙ. κατὰ πῶς δυνήσομαι,  
 ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος  
 ὦν, εἴτ' ἐλαύνειν; ΧΑ. ῥᾶστ' ἀκούσει γάρ  
 μέλη 205

κάλλιστ', ἐπειδὴν ἐμβάλης ἄπαξ. ΔΙ. τίνων;

ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέ-  
 λευε δῆ.

ΧΑ. ὦ ὀπίπ, ὦ ὀπόπ.

ΒΑ. βρεκεκεκὲξ κοᾶξ κοᾶξ,  
 βρεκεκεκὲξ κοᾶξ κοᾶξ.

210

Λιμναῖα κρηνῶν τέκνα,

204. ἀθαλάττωτος. 'Land-lubber as I am.' Similar compounds are ἀπύλωτος (al. ἀθύρωτος) inf. 838, ἀνδρώτος, Soph. Trach. 108. By ἀσαλαμίνιος Fritzsche understands 'non-Salaminian,' i.e. no sailor, the people of Salamis especially practising this art. See Eccles. 38. Soph. Aj. 359.

205. ἀκούσει γάρ. You will row to the time of the frogs' croaking,—which are here compared to the pipe of the κελυστής.

207. βατράχων κύκνων. This may mean either 'swans and frogs,' or 'swan-frogs,' a jocose combination, as if βατραχοκύκνων. This is Bothe's view, but he goes too far, perhaps, in supposing the poet to ridicule his rivals under this expression. He supports his opinion by 262 seqq. Fritzsche thinks *swans* are mentioned in joke to raise the expectation of beautiful music.

209. The sound of the flute, αὐλός, is heard; cf. 154. To the notes of it, as to that of a κελυστής, a guttural croaking sound is made, either by actors

dressed up to represent frogs, as the Chorus in the *Vespæe* represented Wasps (μέσοι δεισφικωμένοι, 1072), or by some persons concealed while 'dummy' frogs were exhibited. An ode is performed in the mock-dithyrambic style, the word ἐμῶν (213) referring to the *czarch* or leader, κορυφαῖος. This ode they chaunt keeping time and tune with the κοᾶξ of the rest (ζύν-αυλον, 212). Curtius (Gr. Etym. II. 560) compares κοᾶξ κοᾶξ with quack quack, and supposes Ovid to imitate the sound, Met. vi. 376, 'sub aqua sub aqua maledicere tentant.' *Bheka* is Sanscrit for a frog, and seems formed on the principle of *onomatopoeia*. See 'Chips from a German Workshop,' II. p. 248. The Chorus proper, however, are Μύσται, the initiated votaries of Iacchus and Demeter, so that the 'Frogs' form a secondary chorus only, (παραχορηγῆμα), though they give the title to the play. That they were visibly represented hardly admits of a doubt. The Schol. however thinks they were out of sight.

- ξύναυλον ὕμνων βοὰν  
 φθεγξώμεθ', εὐγερυν ἐμὰν αἰοιδάν,  
 κοᾶξ κοᾶξ,  
 ἦν ἀμφὶ Νυσηίου 215  
 Διὸς Διόνυσον ἐν  
 Λίμναις ἰαχήσαμεν,  
 ἥνυχ' ὁ κραιπαλόκωμος  
 τοῖς ἱεροῖσι χύτροισι  
 χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.  
 βρεκεκεκὲξ κοᾶξ κοᾶξ. 220
- ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι  
 τὸν ὄρρον, ὦ κοᾶξ κοᾶξ·  
 ὑμῖν δ' ἴσως οὐδὲν μέλει.
- ΒΑ. βρεκεκεκὲξ κοᾶξ κοᾶξ. 225
- ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ·  
 οὐδὲν γάρ ἐστ' ἀλλ' ἡ κοᾶξ.

215. ἀμφὶ—Διόνυσον. 'That strain which we are wont to sing at Limnae in honour of Dionysus the child of Zeus from Nysa.' The meaning is, that the song, though sung by frogs, shall resemble those ordinarily sung at the festival of the Anthesteria, one of the days of which (the third) was called *Χύτροι*, 'the feast of the pitchers' (Ach. 1076). It is clear that the name Διόνυσος is here derived from Διὸς and Νύσα. And so Apollonius, Arg. II. 905, ἐνθ' ἐνέπουσι Διὸς Νυσηίου νῆα—ὄργιδσαι. Eur. Bacch. 550, ἐσορᾷς τὰδ', ὦ Διὸς παῖ Διόνυσε;—*Limnae*, a piece of marshy ground near the Acropolis at Athens, was anciently so called, and retained its name long after the reason for it was forgotten. Here it is specially named as an appropriate residence for

the frogs, and it is likely that the name was given to the play for this very reason, as the oldest temple of Bacchus stood on that site. Hence he calls it his *τέμενος*, inf. 219. Fritzsche observes that the ghosts of the frogs that formerly lived on that marshy spot are here supposed to croak on in Hades.—With ἀμφὶ the epic construction is generally the dative, as in Nub. 595, ἀμφὶ μοι αὐτε, Φοῖβ' ἀναξ κ.τ.λ. The accusative is more rarely found, e.g. in Aesch. Suppl. 246, εἰρηκας ἀμφὶ κόσμον ἀψευδῆ λόγον.

218. κραιπαλόκωμος. 'With heads aching from their tipsy revel.' Cf. Ach. 277, Vesp. 1255.

226. αὐτῷ κοᾶξ, 'quack quack and all!' Pac. 1288, κάκιστ' ἀπόλοιτο, παιδάριον, αὐταῖς μάχαις (Mitchell).



- BA. εικότως γ', ὦ πολλὰ πράττων  
 ἐμὲ γὰρ ἔστερξαν μὲν εὐλυροί τε Μοῦσαι  
 καὶ κεροβάτας Πάν, ὁ καλαμόφθογγα παίζων  
 προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων, 231  
 ἔνεκα δόνακος, ὃν ὑπολύριον  
 ἔνυδρον ἐν λίμναις τρέφω.  
 βρεκεκεκὲς κοᾶξ κοᾶξ. 235
- ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω,  
 χωὶ πρωκτὸς ἰδίει πάλαι,  
 κᾶτ' αὐτίκ' ἐγκύψας ἐρεῖ—
- BA. βρεκεκεκὲς κοᾶξ κοᾶξ.
- ΔΙ. ἀλλ', ὦ φιλωδὸν γένος, 240  
 παύσασθε. BA. μᾶλλον μὲν οὖν  
 φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-  
 ηλίοις ἐν ἀμέραισιν  
 ἠλάμεσθα διὰ κυπείρου  
 καὶ φλέω, χαίροντες ᾧδῆς

228. ὦ πολλὰ πράττων. 'You meddler with others' affairs.' See inf. 749.—εἰκότως, i.e. οὐδὲν ἄλλο ἔσμεν· φίλον γὰρ τοῦτο Μοῦσαις κ.τ.λ. The god of the theatre is treated with scant respect by his own chorus. Indeed, it seems clear that he is not identified with the Ἰαχὸς of the Mystae, inf. 316.

229. Bergk inserted μὲν after ἔστερξαν metri gratia. Fritsch, regarding the whole passage 221—235 as the strophe, and from 228 as composed of dimeter trochaics, introduces some rather violent changes.

230. ὁ παίζων κ.τ.λ. 'Who sports on the vocal reed,' i.e. the Pan-pipe, σύριγγι.

232. ὑπολύριον, 'for the service of the lute.' Fritsch shows, in a long note, that the

ancient lute had a reed, for which in later times a piece of horn was substituted, perhaps as a 'bridge,' to the strings.—ἐν λίμναις, 'in watery places' (generally).

237. ἰδίει, *sudat*. A rather anomalous verb, and of rare occurrence. In Pac. 85 the second ε of the aorist is long, *πρὶν ἂν ἰδίης καὶ καταλύσης* κ.τ.λ. In the epic it is short, *ἰδιον* ὡς ἐνόησα, Od. xx. 204.

243. ἠλάμεσθα. 'we are wont to hop,' Orest. 278, *ποὶ ποὶ ποθ' ἠλάμεσθα δεμνίων ἄπο*;—καὶ φλέω, in allusion to the Dionysus Φλέως, who had his temple in the λίμναι. Hesych. Φλέω· Διονύσου ἱερὸν, where Φλέως, the genitive of Φλεῖς, is thought to be the true reading.

- †πολυκολύμβοισι μέλεσιν, 245  
 ἢ Διὸς φεύγοντες ὄμβρον  
 ἔνυδρον ἐν βυθῷ χορείαν  
 αἰόλαν ἐφθεγξάμεσθα  
 πομφολυγοπαφλάσμασιν.  
 βρεκεκεκὲξ κοᾶξ κοᾶξ. 250
- ΔΙ. τουτὶ παρ' ὑμῶν λαμβάνω.  
 ΒΑ. δεινά τᾶρα πεισόμεσθα.  
 ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων  
 εἰ διαρραγήσομαι. 255
- ΒΑ. βρεκεκεκὲξ κοᾶξ κοᾶξ.  
 ΔΙ. οἰμῶζετ' οὐ γάρ μοι μέλει.  
 ΒΑ. ἀλλὰ μὴν κεκραξόμεσθά γ'  
 †τόποσον ἢ φάρυγξ ἂν ἡμῶν

245. πολυκολύμβοισι Fritzs, on his own conjecture, which is very probable, as the metre of this verse halts. Reisig proposed μέλεσιν. So πολυτίμοις and πολυτιμήτοις inf. 324.

249. The dative seems to express the mode or instrument. 'Una cum strepitu cadentis bullientisque pluviae,' Voss (ap. Bothe). The notion is that the singing of the frogs under water raised bubbles on the surface.

251. Some will think it better to read this verse interrogatively, with Bothe, 'Am I to take *this* at your hands?' The reply thus implies resistance to a threat to stop them. Mitchell renders it, 'I take this hint,' 'learn this lesson from you,' viz. that you shall not have your song all to yourselves. Perhaps, 'I take this strain from you,' which accordingly Dionysus repeats in a jeering tone. The reply is,

'then we shall be hardly treated,' viz. if you rob us. Meineke makes Dionysus repeat v. 250, 'Croak, croak! Yes, *that* I borrow from you!' So also after 261, where it much improves the force of Dionysus' taunting reply. Fritzs inserts the verse also after 256 and 265.

259. The reading of all the texts, *τόποσον ἢ φάρυγξ ἂν ὑμῶν*, appears to be solecistic, since the *ἂν* cannot, in the conjunctive construction, be separated from its relative. In Vesp. 565, *ἔως ἀνιῶν ἂν ἰσώσῃ τοῖσιν ἐμοῖσιν*, we should read *ἔως ἂν ἰῶν ἀνισώσῃ κ.τ.λ.* Here a slight and not improbable correction would be *τόποσον* (or *ὅσον ἂν*) *ἢ φάρυγξ καθ' ὑμῶν κ.τ.λ.*, though it must be confessed that the plural *ὑμῶν* is against the tenor of the passage, Xanthias being now absent. On the other hand, *ἢ φάρυγξ ἡμῶν* is somewhat unusual for *ἡμετέρα*. Cf. 467, 473.

χανδάνη δι' ἡμέρας

260

βρεκεκεκὲξ κοᾶξ κοᾶξ.

ΔΙ. [βρεκεκεκὲξ κοᾶξ κοᾶξ,]

τούτῳ γὰρ οὐ νικήσετε.

ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.

ΔΙ. [οὐδὲ μὴν ὑμεῖς γ' ἐμέ]

οὐδέποτε κεκράξομαι γάρ,

265

κἄν με δῇ δι' ἡμέρας,

[βρεκεκεκὲξ κοᾶξ κοᾶξ,]

ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοῦξ,

βρεκεκεκὲξ κοᾶξ κοᾶξ.

ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοᾶξ.

ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.

ἔκβαν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τῷβολῶ.

ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; ἦ Ξανθία. 271

ΞΑ. ἰαῦ. ΔΙ. βιάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ δέσποτα.

262. οὐ νικήσετε. Equit. 276, ἀλλ' ἐὰν μὲν τόνδε νικᾷς τῇ βοῇ, τήνελλος εἶ. See on 251 sup. Dionysus raises his voice higher and higher in shouting κοᾶξ. At last the frogs are fairly beaten, and suddenly disappear.

263. πάντως, 'do what you will,' 'come of it what may.' Bergk suspects we should read οὐδὲ μὴν ἡμεῖς σε πάντως, and he adds a verse on conjecture, [οὐδὲ μὴν ὑμεῖς γ' ἐμέ] οὐδέποτε κ.τ.λ.

265. κἄν με δῇ. Meineke has κἄν δέη. The MS. Rav. κἄν με δῇ. In Il. xviii. 100, ἐμείο δὲ δῆσεν ἀρήϊς ἀλκτῆρα γενέσθαι.

267. ἕως ἂν κ.τ.λ. 'Till I have mastered (i.e. put down, or got the better of) that croak of yours.'—τῷ κοᾶξ Fritzsch, Bergk.

268. ἔμελλον ἄρα. 'I thought

I should stop you at last from that quack! of yours.' Cf. Ach. 347, ἔμελλον ἄρα πάντες ἀνασελεῖν βοήν, where βοήν is put παρὰ προσδοκίαν for χέρας, 'to ask for quarter.' Vesp. 460, ἀρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσποθήσειν τῷ χρόνῳ.—The cry of the frogs, which has become fainter and fainter, now ceases altogether. There is some change in the scene, and Charon's boat approaches the bank. Dionysus, having paid his fare, first enquires for his slave. Cf. 193—6.

270. τὸν ναῦλον. According to the Schol. this word was used in all the three genders.

271. ἦ Ξανθία. 'Hi! Xanthias!' As an interjection, ἦ is not elsewhere used. The ordinary reading, ἦ Ξανθίας; 'Is that Xanthias?' seems unobjectionable. The best copies vary between the two.

- ΔΙ. τί ἐστι τὰν ταυθοῖ; ΞΑ. σκότος καὶ βόρβωρος.  
 ΔΙ. κατείδες οὖν που τοὺς πατραλοίας αὐτόθι  
 καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν; ΞΑ. σὺ  
 δ' οὐ; 275  
 ΔΙ. νῆ τὸν Ποσειδῶ ἴγωγε, καὶ νυνὶ γ' ὀρώ.  
 ἄγε δὴ, τί δρῶμεν; ΞΑ. προϊέναι βέλτιστα νῶν,  
 ὡς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία  
 τὰ δειν' ἔφασκ' ἐκείνος. ΔΙ. ὡς οἰμώζεται.  
 ἡλαζονεύεθ', ἵνα φοβηθεῖν ἐγώ, 280  
 εἰδῶς με μάχιμον ὄντα, φιλοτιμούμενος.  
 οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἑρακλῆς.  
 ἐγὼ δέ γ' εὐξαίμην ὅν ἐντυχεῖν τινι,  
 λαβεῖν τ' ἀγώνισμ' ἀξίον τι τῆς ὁδοῦ.  
 ΞΑ. νῆ τὸν Δία· καὶ μὴν αἰσθάνομαι φόφου τινός.  
 ΔΙ. ποῦ ποῦ 'στιν; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ'  
 ἴθι. 286  
 ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἴθι.  
 ΞΑ. καὶ μὴν ὀρώ νῆ τὸν Δία θηρίον μέγα.  
 ΔΙ. ποῖόν τι; ΞΑ. δεινόν· παντοδαπὸν γούν γίγ-  
 νεται·

274. ἔλεγεν, viz. Ἑρακλῆς.  
 See 146—50.

276. καὶ νυν γε. Those present in the theatre before me.

277. προϊέναι. 'To get on with our journey.' This is slyly said to frighten Dionysus, who at first shows a little swagger, and asks 'Who's afraid?'

279. ἐκείνος. Young students should be taught that this pronoun *never* means 'he,' nor ἐκείνον simply 'him.' 'That renowned hero,' or 'that host of ours in the other world.' See sup. 69. Pac. 105, ἐρησόμενος ἐκείνον, viz. Zeus in the

world above.—οἰμώζεται, *vaporul-abit*, 'he shall be beaten by me.'

280. ἐγώ, emphatic; 'he thought to frighten me, who am not so easily scared!'

281. φιλοτιμούμενος, 'jealous of his own honour.'

282. οὐδὲν γὰρ. Parodied from the Philoctetes of Euripides (frag. 779 Dind.), οὐδὲν γὰρ οὕτω γαῦρον ὡς ἀνὴρ ἔφην, 'nothing like a man for conceit!' Mitchell observes that γαῦρον and its derivatives are favourite words with Euripides, but not found in Aeschylus or Sophocles.

284. λαβεῖν κ.τ.λ. 'To get a bit of fighting worth coming for.'

- τότε μὲν γε βούς, νυνὶ δ' ὀρέύς, τότε δ' αὖ  
 γυνή 290  
 ὥραιόταται τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ' αὐτὴν ἴω.  
 ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.  
 ΔΙ. Ἔμπουσα τοίνυν ἐστί. ΞΑ. πυρὶ γοῦν λάμ-  
 πεται  
 ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν  
 ἔχει;  
 ΞΑ. νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον, 295  
 σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην; ΞΑ.  
 ποῖ δ' ἐγώ;  
 ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.  
 ΞΑ. ἀπολούμεθ', ὦναξ Ἡράκλεις. ΔΙ. οὐ μὴ κα-  
 λεῖς μ',  
 ὠνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα.  
 ΞΑ. Διόνυσσε τοίνυν. ΔΙ. τοῦτ' ἔθ' ἦττον θατέρου.  
 ΞΑ. ἴθ' ἦπερ ἔρχει. δεῦρο δεῦρ', ὦ δέσποτα. 301

293. "Εμπουσα. A spectre was supposed to be sent up by Hecate, who was said ἀνάσσειν τῶν νυκτιπόδων ἐφόδων, Eur. Ion 1050, and πέμπειν φάσματα Hel. 569, and to assume various forms, both human and animal. Eccl. 1056, "Εμπουσά τις ἐξ αἱματος φλύκταιναν ἠμφιεσμένη. The present passage is thought to be borrowed from Cratinus (Athen. xiii. 2, p. 566), οὐ βοδοδάκτυλος οὔσα, κατὰ τὸν Κρατῖνον, ἀλλὰ βολίτινον ἔχων θάτερον σκέλος. For βόλιτος, 'cow-dung,' see Ach. 1026. The particular allusion is quite uncertain. Fritzsche, who compares Soph. El. 481, χαλκόπους Ἐρινός, supposes the name Ἐμπουσα to mean ἡ ἐνὶ ποδὶ χρωμένη. See Hesych. in v. Similar spectral forms were Λαμία,

Μορμώ, used by nurses and mothers to frighten refractory children.

297. ἱερεῦ. Dionysus appeals to his own priest, who had a προεδρία in the theatre, for protection. 'Get me safe through,' he says, 'that you and I may dine together again.' It seems that he was expected to give the actors a dinner; see Ach. 1087, ὁ τοῦ Διονύσου γὰρ σ' ἱερεὺς μεταπέμπεται.

299. κατερεῖς, μηνύσεις, 'don't let them know my name.' Dressed as Hercules, the timid god fears lest that character should bring him into trouble; and he would not be recognized as Dionysus because of his relation to the spirits as a Chthonian power.

- ΔΙ. τί δ' ἔστι; ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπρά-  
γαμεν,  
ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῶν λέγειν·  
ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν ὀρώ.  
ἤμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νῆ  
τὸν Δία. 305
- ΔΙ. καὶθις κατόμοσον. ΞΑ. νῆ Δί. ΔΙ. ἔμοσον.  
ΞΑ. νῆ Δία.
- ΔΙ. οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδὼν  
ΞΑ. ὁδὶ δὲ δείσας ὑπερεπυρρίασέ σου.
- ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;  
τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι; 310  
αἰθέρα Διὸς δωμάτιον, ἧ χρόνου πόδα;  
ΞΑ. οὔτος. ΔΙ. τί ἔστιν; ΞΑ. οὐ κατήκουσας;  
ΔΙ. τίνος;
- ΞΑ. αὐλῶν πνοῆς. ΔΙ. ἔγωγε, καὶ δάδων γέ με  
αὔρα τις εἰσέπνευσε μυστικωτάτη.

303. ὥσπερ Ἡγέλοχος, sc. ἔλεξε. This actor, in reciting the verse in Eur. Orest. 279, which is here quoted, had pronounced γαλῆν, i.e. γαλῆν, 'a calm,' like γαλῆν, 'a cat,' or 'a weasel,' and was ridiculed accordingly. The circumstance is mentioned in the Scholia in both authors. It shows the subtleness of the Greek ear for tone and accent.

308. ὁδὶ, the *lepeus*, who (the Schol. says) was *πυρρὸς κατὰ φύσιν*, 'red-haired.' For the double sense, see sup. 153. Some give the verse to Dionysus, and read *μου* for *σου* or (Bergk) *σοῦ*. There is a play between the *ὠχρόν* of the one, and the *πυρρὸν* of the other. Cf. inf. 481. The sense is, 'if you looked *ὠχρός*, he looked

*πυρρὸς* still more.'

311. χρόνου πόδα. See sup. 100. There is an allusion, as in Nub. *passim* and inf. 890—2, to the *κακὰ δαιμόνια* which Socrates and Euripides were charged with introducing.

312. οὐ κατήκουσας; 'Don't you hear?' The sound of the αὐλὸς is heard, indicating the approach (*πρόδοις*) of the chorus of the *Mystæ*. Torch-bearing, symbolical of element-worship, was an essential feature of the Mysteries, as in that of Demeter and Persephone. Similarly Cassandra in Eur. Tro. 348, and Theonoe in Hel. 865, come on the stage under religious enthusiasm, attended by and holding torches. In *εἰσέπνευσε* there seems a reference to incense, *θυώδη φλόγα*. See Aesch. Ag. 94.

- ἀλλ' ἡρεμὲι πτήξαντες ἀκροατώμεθα. 315
- XO. Ἰαχχ', ὦ Ἰαχχε.  
Ἰαχχ', ὦ Ἰαχχε.
- ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμνημένοι  
ἐνταυθά που παίζουσιν, οὗς ἔφραζε νῶν.  
ἄδουσι γοῦν τὸν Ἰαχχον ὕπερ Διαγόρας. 320
- ΔΙ. κάμοι δεκεῦσιν. ἥσυχίαν τοίνυν ἄγειν  
βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.
- XO. Ἰαχχ', ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων,

316. Ἰαχχε. The voices of the Chorus are heard, but their appearance in the *parodos* upon the orchestra takes place at 323. This form of the name was peculiar to the Mystic worship. Mitchell cites, with other passages, Herod. viii. 65, *καὶ οἱ φαίνεσθαι τὴν φωνὴν εἶναι τὸν μυστικὸν Ἰαχχον*. Both words involve the same root *fax* (*vac*, *vox*), but while Bacchus is the jolly wine-god, Iacchus is the Chthonian power, the *πάρεδρος* of Demeter, and the equivalent, in the Greek symbolism, to the Osiris in the element-worship of the Egyptians.

319. οὗς ἔφραζε. See 158.

320. ὕπερ Διαγόρας. Whether this man was distinct from the atheistic philosopher of Melos, alluded to in Nub. 830, *Σωκράτης ὁ Μήλιος*, and mentioned in Av. 1072, and was the composer of dithyrambs contemporary with Simonides, Bacchylides, and Pindar, has been doubted, and the controversy has lately been renewed (Prof. Jebb, Reply to Prof. Mahaffy, p. 25). The philosopher was more probably a different person and of later date, imbued with the materialistic teaching of Democritus and Anaxagoras. In the pre-

sent passage the poet is probably meant, with a satirical allusion to his frequent mention of Dionysus in his dithyrambic poems, or, as Mitchell thinks, his repetitions and reduplications, like Ἰαχχ' ὦ Ἰαχχε. If this be the case, there need be no reference to the misbelief alleged against the other Diagoras in respect of the Mysteries.

324. The Chorus, in the *ionic a minore* metre, which seems specially suited to a religious address (see Eur. Bacch. 60 and 370 seqq.), invoke the presence of the god with his votaries and call upon him to join in the sacred dance. The antistrophe occurs at 340. From v. 157 Fritzsche infers that both sexes (in dress at least) were represented in this opening ode. The reading of this and the antistrophic verse is very doubtful. Fritzsche and Meineke here have Ἰαχχ' ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων, Ἰαχχε (the last word added by Fritzsche from one MS.), and in 340 *ἐγείρε' φλογέας λαμπράδας ἐν χερσὶ γὰρ ἦκει τινάσων*. Bergk, *ἐν χερσὶ [τινάσων]* γὰρ ἦκει, regarding the accusative as depending on ἦκει, and rejecting *τινάσων* as a gloss.

"Ἰακχ', ὦ Ἰακχε,  
 ἐλθέ τόνδ' ἀνὰ λειμῶνα χορεύσων,  
 ὁσίους ἐς θιασώτας,  
 πολύκαρπον μὲν τινάσσων  
 περὶ κρατὶ σφῖ βρύνοντα  
 στέφανον μύρτων θρασέϊ δ' ἐγκατακρούων 330  
 ποδὶ τὰν ἀκόλαστον  
 φιλοπαίγμονα τιμάν,  
 χαρίτων πλείστον ἔχουσιν μέρος, ἀγνάν, ἱερὰν  
 ὁσίοις μύσταις χορεῖαν. 336

ΞΑ. ὦ πότνια πολυτίμητε Δῆμητρος κόρη,  
 ὡς ἡδύ μοι προσέπνευσε χορείων κρείων.  
 ΔΙ. οὐκ οὖν ἀτρέμ' ἔξεις, ἦν τι καὶ χορδῆς λάβῃς;

Meineke suggests ἐγείρων φλογέας λαμπράδας ἐν χερσὶ γὰρ ἔκει. The verse is in some way interpolated; the most probable correction is that given in the text, ἐγείρου for ἐγειρε, and omitting γὰρ ἔκει (al. ἔκεις), with Hermann's πολυτίμοις for πολυτίμητοις in 323.

326. τόνδ' ἀνὰ λειμῶνα. The orchestra is meant. So in Aesch. Suppl. 508 it represents a sacred τέμενος, and the King says to the Chorus, λευρὸν κατ' ὁσος νῦν ἐπιστρέφουσ τὸδε.

328. τινάσσων. Eur. Bacch. 552, μόλι χρυσῶπα τινάσσων ἀνὰ θύρῃσιν κατ' Ὀλυμπον.—βρύνοντα, construe with μύρτων, 'loaded with myrtle-berries.' Soph. Oed. Col. 16, χάρος—βρύνων δάφνης, ἐλαίας, ἀμπέλου. The myrtle was the sacred plant with the worshippers at the Mysteries. Perhaps the berries were symbolical of fertility, or they were more sought after, as we prefer holly or mistletoe with plenty of berries.

330. ἐγκατακρούων. 'Keeping time with bold step to the free and sportive rite.' Cf. 374—6.

335. Fritzsche regards ἱερὰν as a gloss, and reads, "certa propemodum emendatione," as he says, ἀγνὰν ὁσίοις ἀμα μύσταις χορεῖαν. (μετὰ μ. Mein.) The simple dative will mean 'held sacred by the holy devotees.'

337. Xanthias, whose interest is centered on the prospect of good cheer, exclaims, 'What a nice whiff of roast pork reached my nostrils!' A young pig was sacrificed at the Mysteries, Ach. 764, Pac. 375. The construction is the same as ἡδὺ ἔχειν τινός (Pac. 525, ὅλον δὲ πνέει, ὡς ἡδὺ παρὰ τῆς καρδίας), and the subject to προσέπνευσε, unless it be taken as an indefinite neuter, is χορεῖα.

339. οὐκ οὖν κ.τ.λ. 'Then keep quiet, and perhaps you will get a bit of the tripe.' The poorer persons who attended the sacrifices, and were called



ΧΟ. ἐγείρου φλογέας λαμπάδας ἐν χερσὶ [γὰρ ἦκει]

τινάσσων 340

Ἰακχ', ὦ Ἰακχε,

νυκτέρου τελετῆς φωσφόρος ἀστήρ.

φλογὶ φέγγεται δὲ λειμῶν

γόνυ πάλλεται γερόντων 345

ἀποσεύονται δὲ λύπας

χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτούς,

ιέρās ὑπὸ τιμᾶς.

σὺ δὲ λαμπάδι φέγγων 350

προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον

χοροποιόν, μάκαρ, ἦβαν.

εὐφημεῖν χρὴ καξίστασθαι τοῖς ἡμετέροισι χο-  
ροῖσιν

ὅστις ἄπειρος τοιῶνδε λόγων, ἡ γνώμη μὴ  
καθαρεύει, 355

βωμολόχοι, expected a piece of the inferior meat to be tossed to them. It was the only way by which the poorer classes obtained meat at all. But χορδῇ here perhaps implies something better than the mere refuse, τοὺς ἀργελοφούς, Vesp. 672.

340. See sup. 324.

342. δαστήρ. He was worshipped as χοραγὸς δαστρων, i.e. as a sun-god, Soph. Ant. 1147.

344. Fritzsche reads φλέγεται δὴ φλογὶ λειμῶν, after Hermann, φλέγεται being the reading of good MSS.

345. πάλλεται, 'moves nimbly.' One of the attributes of the god who was δει καλὸς καὶ δει νέος, was to infuse youth and vigour into his aged votaries, as into Cadmus and Teiresias, Bacch. 194. Cf. inf. 400.

351. προβάδην, 'with the processional step,' which was technically called προβαίνειν, *incedere*.—ἔλειον δάπεδον, i.e. to Δίμναι, sup. 217. The god is invoked as the leader of the band, as in Bacch. 141, ὁ δ' ἑξαρχος Βρόμιος, εὐδοί.

353. The Chorus, having now advanced to the centre of the orchestra, call upon the uninitiated to make room for the sacred procession. Compare Ach. 237, Nub. 263, Equit. 1316; and for ἐξίστασθαι, *via cedere*, 'to stand out of the way for a person approaching,' Ach. 617. Ibid. 239, δεῦρο πᾶς ἐκποδών.

355. τοιῶνδε λόγων. Under pretence of alluding to the Mysteries, the poet gives utterance to the political remarks which follow. That this is a true *parabasis*, though deficient

ἡ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχό-  
 ρευσεν,  
 μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακ-  
 χεῖ' ἐτελέσθη,  
 ἡ βωμολόχοις ἔπεσιν χαίρει, μὴ 'ν καιρῷ  
 τοῦτο ποιούσιν,  
 ἡ στάσιν ἐχθρὰν μὴ καταλύει, μὴδ' εὐκόλως  
 ἐστι πολίταις,  
 ἀλλ' ἀνεγείρει καὶ ριπίζει, κερδῶν ἰδίων ἐπι-  
 θυμῶν, 360  
 ἡ τῆς πόλεως χειμαζομένης ἄρχων καταδωρο-  
 δοκεῖται,

in some of the usual parts, is Mitchell's opinion. It is resumed, in fact, inf. 674. Fritzsos assigns the anapaests to the person of the Ἱερεὺς, "hierophanta, Cereris sacerdos." The point of the opening passage is to satirize Cratinus as a composer of dithyrambs.

356. Μουσῶν. By a slight change from μουσῶν (as sup. 191 κρέων for νεκρῶν) he introduces allusions to the stage, inf. 367.—ἐχόρευσε, *choro celebravit*, not unfrequently takes an accusative even of the person.

357. Κρατίνου. 'The Bacchic (or drunken) orgies of Cratinus' are again put παρ' ὑπόνοιαν for Διονύσου ὄργια, and ταυροφάγου is either a real epithet of the god, or a slight change from ταυρομόρφου. See Eur. Bacch. 920—2. Fritzsos regards the epithet as referring to some success of Cratinus as a writer of dithyrambs, the prize for which was an ox. For Cratinus, who had now been many years dead, see Pac.

700, compared with Ach. 1172, Equit. 400, 523 seqq. The general sense is, that all who are enemies of their country, and those who know nothing of the comic stage and its prerogatives of free-speaking, are not now invited to take part in the counsels of the poet.

358. The simplest explanation of this obscure verse is, 'Or who takes pleasure in scurrilous words which exercise this (i.e. scurrility) not in season.' Cf. Pac. 748, τοιαῦτ' ἀφελῶν κακὰ καὶ φόρτον καὶ βωμολοχεύματ' ἀγεννῆ. There is probably an allusion to the χλευασμός, or licensed fun and bantering at the bacchic festivals, inf. 405—7.

360. ριπίζει, 'fans into flame,' sc. τὴν στάσιν. See Ach. 663, 888. The allusion is probably to Alcibiades, who now as ever was scheming and intriguing against the interests of his country; cf. 1422.—κερδῶν ἰδίων, cf. Thesm. 360, κερδῶν εἵνεκ' ἐπὶ βλάβῃ.

361. καταδωροδοκεῖται, 'has

ἡ προδίδωσιν φρεύριον ἢ ναῦς, ἢ τὰπόρρητ'  
 ἀποπέμπει  
 ἐξ Αἰγίνης, Θωρυκίων ὄν, εἰκοσταλόγος κακο-  
 δαίμων,  
 ἀσκόματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς  
 Ἐπίδαυρον,  
 ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέ-  
 χειν τινὰ πείθει, 365  
 ἢ κατατιλᾷ τῶν Ἑκαταίων, κυκλόουσι χοροῖσιν  
 ὑπάδων,  
 ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὢν εἰτ'  
 ἀποτρώγει,

his honesty bribed away,' or 'bribed out of him.' The *κατὰ* has the same sense as in *καταχρήσθαι*, *καταπροδοῦναι*, *καταχρησθαι*, 'to use up,' &c.

362. *τὰπόρρητα*, 'contraband goods.' So in *Equit.* 182, *ἐξάγων γε τὰπόρρητα*. The word seems chosen as applicable to the character of the speakers as *μυσταί*. See *Thesm.* 363, *τὰπόρρητὰ τε τάσιν ἐχθροῖς τοῖς ἡμετέροις λέγουσι*.

363. *Θωρυκίων*. Cf. 381. He appears to have been a collector of the five-per-cent. duty on all import-goods, imposed by the Athenians in lieu of the *φόρος* on the tributary states, *Thuc.* vii. 28. Mr Cox (*Hist. Gr.* ii. p. 426) doubts if the change was systematically carried out. *Schol.* οὗτος ταξίαρχος ἦν ἐν τοῖς Πελοποννησιακοῖς τῶν Ἀθηναίων, οἱ πείσαν ἐπέμψεν τοῖς ἀντιπάλους ὅθεν γυνώσκεις ἐκωμωδεῖτο ἐπὶ προδοσίᾳ. As Aegina "lay more conveniently for clandestine exportation than Athens, much contraband trade in consequence took place there." Mit-

shell. Residing at Aegina, he seems to have used his opportunities for sending war-supplies to the enemy at Epidaurus. See *Thuc.* viii. 3.—*ἀσκόματα*, see *Ach.* 97; perhaps the leather flaps that covered the oar-holes of the *θαλαμίται*.

365. *πείθει*. This probably alludes to the intrigues of Alcibiades with Cyrus and Tissaphernes in favour of the Lacedaemonians, so frequently described in *Thuc.* viii. See Cox, *Hist.* ii. pp. 527—34.

366. *κατατιλᾷ*, 'commits any nuisance in chapels of Hecate.' Some such irreverence was charged against Cinesias. See *sup.* 153, *Vesp.* 394, *inf.* 1437, *Ecol.* 330, *ὅθρι που Κυνησίας σου κατατετιληκέν ποθεῖ*;

367. *τοὺς μισθοὺς*. Fritzsche, with one of the scholiasts, refers this to one Archinus ('*Ἀρχίνου*'), who had the charge of the public treasury, and (perhaps from motives of economy) reduced the pay of the comic actors. (*τὸν μισθὸν τῶν κωμωδῶν*, *Schol.*) The same com-

καμφοδηθεῖς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ  
Διονύσου

τούτοις αὐδῶ καὺθις ἀπαυδῶ καὺθις τὰ τρίτον  
μάλ' ἀπαυδῶ

ἐξίστασθαι μύσταισι χοροῖς ὑμεῖς δ' ἀνε-  
γείρετε μολπὴν 370

καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῇδε πρέ-  
πουσιν ἑορτῇ.

χάρει νυν πᾶς ἀνδρείως  
εἰς τοὺς εὐανθεῖς κόλπους.

λειμώνων ἐγκρούων  
κάπισκώπτων

375

καὶ παίζων καὶ χλευάζων,

plaint seems to have been brought against his colleague Agyrrhius. This Agyrrhius (sup. 140) seems to have resented some attack made on him in comedy by curtailing the fee allowed to comic poets towards the expenses of the exhibitions, which, as in the case of the trierarchies, did not fall wholly on the choragus. The words *ῥήτωρ ὡς εἰς ἀποτρώγει* should mean 'though a public speaker, still he nibbles from their pay,' as if he was bound to support them. Apparently the joke consists in this; 'he had been abused, and then he goes and stops the pay, through his influence with the people in assembly.' Whether *ποιητῶν* here refers to the poets or to the actors is perhaps uncertain. The latter may be defended by *τρυνφίδαν ποῶν*, applied by Dicaeopolis to himself in Ach. 499.

369. The *μᾶλα* is to be construed with *αὐθις*, as is shown

by the familiar combination *μάλ' αὐθις*. The use of the singular, *ἀπαυδῶ*, shows that the preceding *ἐπισηματίον* was delivered by the *ἡγεμῶν*. The rest of the Chorus are now called upon to recite a dancing-tune (*μολπὴ*), which is in a metre frequently used by Euripides, anapaestic dimeter, often catalectic, composed entirely of spondees. Meineke reads *τοισίδ'* *ἀπαυδῶ*, the MSS. giving *ταῦτοις ἀπαυδῶ*. Compare 306.

371. Meineke reads *κατὰ παννυχίδας τὰς ἡμετέρας καὶ τῇδε πρέπουσαν ἑορτῇ*, the last part of the verse from Hamaker.

376. *καὶ χλευάζων*. The *χλευασμός*, or practical joking ('chaffing'), was part of the rite, and was supposed to have been introduced to cheer Demeter when grieving for the loss of her daughter. See the Homeric Hymn to Demeter, 202. Diodor. Sic. v. 4. The procession along the sacred road from Athens to Eleusis (see Wordsworth's

Ἰακχε φίλοχορευτά, συμπρόπεμπέ με.

σὺ γὰρ κατέσχισω μὲν ἐπὶ γέλωτι

κὰπ' εὐτελείᾳ τὸν τε σανδαλίσκον

405

καὶ τὸ ῥάκος, κάξεῦρες ὥστ'

ἀζημίους παίζειν τε καὶ χορεύειν.

Ἰακχε φίλοχορευτά, συμπρόπεμπέ με.

καὶ γὰρ παραβλέψας τι μειρακίσκης

νῦν δὴ κατείδον, καὶ μάλ' εὐπρῶσώπων,

410

συνπαιστρίας, χιτωνίου

παραραγέντος τιτθίου προκύναν.

Ἰακχε φίλοχορευτά, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' αἶί πως φιλακόλουθός εἰμι καὶ μετ'  
αὐτῆς

παίζων χορεύειν βούλομαι. ΕΛ. κᾶγωγε πρὸς.

404. κατέσχισω. This is commonly explained, 'For it is you who cause the tearing and rending of the sandal and the old garment by way of a cheap joke.'—ἐπ' εὐτελείᾳ, lit. 'with a view to cheapness,' 'with a regard for thrift,' i.e. so as to cause no serious loss. Cf. Av. 805, εἰς εὐτέλειαν χηρὶ συγγεγραμμένῳ. But Fritzsche renders it, "tu enim nos risus parsimoniae causa et scisso calceo et scissa veste uti in Eleusiniis iussisti." He refers to Hesych. in σχιστὸς χιτῶν, who describes it as 'a kind of women's open shift, fastened in front with a brooch.' This will explain παραραγέντος in 412. The allusion, he thinks, is to the cheap and ordinary clothing worn by the pilgrims. It does not appear certain whether the χλευασμός was confined solely to verbal banterings, or was extended to sportive action. It may be that in the procession

those who intended to 'go in for the fun' wore clothes which were old and of little value if torn to pieces. To this ἀζημίους may also refer, unless we suppose there is a reference to the δίκη αἰτίας or κακηγορίας which might follow ordinary assaults and banterings. The personal attacks that follow show the degree of licence that was assumed on these occasions.

ib. The Rav. MS. gives κατασχίσω μὲν and ἐξεύρες, whence Kock ingeniously reads κατασχισάμενος—ἐξηῦρες, and Meineke adopts this. The indicative however seems better to express custom than the participle.

414. 5. "Fortasse choro sunt tribuendi," Bergk. Fritzsche, who regards this couplet as antistrophic to 395, 6, assigns it to the bearer of the torch in the procession (ιερεὺς), and to Dionysus, reading φιλακόλουθος ὦν, μετ' αὐτῆς, and ΔΙΟ. πρὸς δὲ κᾶν ἔγωγε, sc. βουλόμην.

- ΧΟ. βούλεσθε δῆτα κοινῇ 416  
 σκώψωμεν Ἀρχέδημον;  
 ὃς ἐπτέτης ὦν οὐκ ἔφυσε φράτερας,  
 νυνὶ δὲ δημαγωγεῖ  
 ἐν τοῖς ἀνὰ νεκροῖσι, 420  
 κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.  
 τὸν Κλεισθένους δ' ἀκούω

417. Ἀρχέδημον. A demagogue and (like Cleophon inf. 680) a ξένος, who though long (perhaps ἐπτέτης) resident at Athens had not been enrolled as a citizen. For this privilege could be obtained by aliens either by a vote of the people or, in some cases, by purchase (Cox, Hist. Gr. i. p. 224). He was one of the orators who brought to trial the generals after the sea-fight at the Arginusæ (ibid. Vol. II. p. 553). Dr Holden (Onomast. in v.) refers to Xen. Hellen. i. 7, 2, Mem. II. 9, 4, and Lysias, contr. Alcibiad. I. 25, where, as inf. 588, he is called Ἀρχέδημος ὁ γλάμων. Süvern on the Clouds (p. 147, Hamilton) remarks that this epithet is often applied to the politically purblind.

417. MSS. φράτερας. Cobet, Var. Lect. p. 350, contends that the older form is φράτερας, which he would everywhere restore in Aristophanes; so too Meineke. The Chorus should have said ὀδόντας, in allusion to the second teeth of children at the talking age, φραστῆρες, and the early age at which enrolment into the φρατρίαι usually took place. See Ach. 146. Herod. II. 68, γλώσσαν δὲ μόνον θηρίων οὐκ ἔφυσε (κροκόδειλος).

420. νεκροῖσι. The Mystæe,

as enjoying a happier existence, call the poor mortals in the upper world at Athens the real 'Dead,' especially in their present political troubles. Fritzsche explains, ἐν τοῖς ἀνὰ δημαγωγεῖ νεκροῖσι, "inter vivos mortuorum demagogus atque patronus est," and he refers it to his zeal in demanding vengeance for those drowned at the battle of the Arginusæ.

421. τὰ πρῶτα, 'at the head of the villainy there.' Schol. ἀπὸ τοῦ εἰπεῖν δημαγωγίας ἢ πελιτείας. Eur. Orest. 1246, Μυκηνίδες, ὦ φίλοι, τὰ πρῶτα κατὰ Πελασγῶν ἔδος Ἀργείων.

422. τὸν Κλεισθένους. If this is the same Cleisthenes as in Ach. 118, he would seem to have enjoyed a long reputation for the most discreditable profligacy. See sup. 48. There is an evident play on βινεῖν and Σεβίνος who is perhaps the same as Σαβάζιον in Vesp. 10, a Phrygian name of Dionysus. Similar allusions to the Διώνυσος Φλέως (Hesych. in v.) and to deme Ἀνδρόλυστος occur in the epithet in 427. See also Eccl. 979, 80.—ἐν ταῖς ταφαῖσι, 'at the burial-place (the Ceramicus) of his father Cleisthenes,' who seems to have been interred there at the public expense (Fritzsche). His tearing of the hair and rending of the face or

- ἐν ταῖς ταφαῖσι πρῳκτὸν  
 τίλλειν ἑαυτοῦ καὶ σπαράττειν τὰς γνάθους·  
 κακόπτειτ' ἐγκεκυφώς, 425  
 κακκλαε, κακεκράγει  
 Σεβίνου, ὅστις ἐστὶν ἀναφλύστιος.  
 καὶ Καλλίαν γέ φασι  
 τοῦτον τὸν Ἴπποβίου  
 κύσθου λεοντῆν ναυμαχεῖν ἐνημμένον. 430
- ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῶν  
 Πλούτων' ὅπου 'νθάδ' οἰκεῖ;  
 ξένω γάρ ἐσμεν ἀρτίως ἀφυγμένω.
- ΧΟ. μηδὲν μακρὰν ἀπέλθης,  
 μηδ' αὖθις ἐπανάρῃ με, 435  
 ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφυγμένος.
- ΔΙ. αἴροι' ἂν αὖθις, ὦ παῖ.
- ΞΑ. τουτὶ τί ἦν τὸ πρῶγμα;  
 ἀλλ' ἡ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;

pulling at the whiskers may be meant, παρατίλλεσθαι Ach. 31. Hamaker's conjecture, quoted by Meineke, is very ingenious, Σεβίνος οὐκέτ' ἐστὶν ἀναφλύστιος, these words being the supposed burden of his dirge.

428. Καλλίαν. From Av. 282, ὥσπερ εἰ λέγοις Ἴππόνικος Καλλίου καὶ Ἴππονίκου Καλλίας, it may be inferred that there were grandsons and grandsires of these names surviving at that period (414 B.C.); and Dr Holden (Onomast. in Ἴππόνικος) distinguishes not less than six of one name or the other who succeeded each other, from the first Callias mentioned in Herod. vi. 121, as the son of Phaenippus. Of this Callias, who was famous rather for his wealth than for political or mili-

tary skill, Dr Holden (Onom. in v.) has collected many facts, especially from the Symposium of Xenophon, where he is repeatedly mentioned. Fritzsche, from the Schol., remarks that as Hipponicus was a man of good repute, the word substituted for that name designates the vices of Callias. From the words ναυμαχεῖν, and the mock allusion to Hercules in his lion-skin, it would seem that he was present in the fight at the Arginusæ. Perhaps he wore some kind of fur dress that was ridiculed as effeminate. See 501.

439. Διὸς Κόρινθος. A proverb for a stale story, occurring in Pind. Nem. vii. ult. It was said to have been told the Megarians, when about to

|  |     |
|--|-----|
| XO. χωρεῖτε                                    | 440 |
| νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος |     |
| παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.       |     |
| ἐγὼ δὲ σὺν ταῖσιν κόραις εἰμι καὶ γυναιξίν,    | 444 |
| οὐ παννυχίζουσιν θεᾷ, φέγγος ἱερὸν οἶσων.      |     |
| χωρῶμεν ἐς πολυρρόδους                         | 448 |
| λειμώνας ἀνθεμώδεις,                           |     |
| τὸν ἡμέτερον τρόπον,                           | 450 |
| τόν καλλιχορώτατον,                            |     |
| παίζοντες, ὃν ὀλβιαὶ                           |     |
| Μοῖραι ξυνάγουσιν.                             |     |
| μόνοις γὰρ ἡμῖν ἥλιος                          |     |
| καὶ φέγγος ἰλαρὸν ἐστίν,                       | 455 |
| ὅσοι μεμνήμεθ' εὖ-                             |     |

revolt from Corinth, that the sacred city of Zeus would not tolerate their conduct. Thus, says the Schol., the Corinthian herald was nicknamed by them ὁ Διὸς Κόρινθος. See Eccles. 828, Nub. 710. Fritzsche supposes that some kind of trademark was affixed to Corinthian manufactures, which he shows from Athen. i. p. 27 p to have been held in repute.

440—5. These verses, which Bergk gives to the Chorus, Fritzsche assigns to the *ἱερὸν*, as sup. 414. Certainly this better suits ἐγὼ in 444.

441. κύκλον. Perhaps the circular area set apart for the dances round the altar, hence called κύκλιος χορὸς in the performance of dithyrambs. Av. 1379, τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς; Thesm. 941, ἀγ' ἐς κύκλον χειρὶ σύναπτε χεῖρα. But Fritzsche contends that the περίβολος is meant, the enclosure of the sacred τέμενος at

Eleusis, comparing Pollux i. 10, καὶ ὁ περὶ αὐτὰ (τὰ ἄλση) κύκλος, περίβολος. Thus ἀν' ἄλσος is merely exegetic of κύκλον.

443. οἷς μετουσία, i.e. the μῶσται who alone have a right to take part in the dance.

444. ἐγὼ δέ. Spoken by the leader, who represents the ἑξαρχος of the dance.

453. ξυνάγουσι, *concelebrant*, 'assist in conducting.' "Sensus est; quam choream felici fato instituimus." Bothe. For Μοῖραι Meineke proposes Μοῦσαι or Ὀραι.

454. μόνοις ἡμῖν κ.τ.λ. Here we have a close approximation to our ideas of heaven as a reward for virtue in this life, and of light being vouchsafed to the better spirits in the other world. There is a similar idea in Eur. Alcest. 1003. For εὐσεβῶν περὶ ξένους see sup. 147. — ἰδιώτας, i.e. *δοτούς*. Hesych. ἰδιώται· πολῖται.



σεβῇ τε διήγομεν  
τρόπον περὶ τοὺς ξένους  
καὶ τοὺς ιδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460  
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐτιχώριοι;

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεῦσαι τῆς θύρας,  
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων.

ΔΙ. παῖ παῖ. ΑΙ. τίς οὗτος; ΔΙ. Ἡρακλῆς ὁ καρ-  
τερός.

ΑΙ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ 465  
καὶ μιὰρὲ καὶ παμμίλαρ καὶ μιαρῶτατε,  
ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον  
ἀπῆξας ἄγχων κἀπαδράς ἔγχου λαβέων,  
ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·  
τοῖα Στυγὸς σε μελανοκάρδιος πέτρα 470

460. In this very lively scene Dionysus begins with a good deal of assumed brag and bravery and ends with cowardice and disgrace. He is as much frightened by the looks and the threats of Judge Aeaous, (who now acts as porter at Pluto's palace,) as Trygaeus is by those of Πόλεμος and Hermes in Pac. 193, 233.

462. οὐ μὴ κ.τ.λ. Cf. 202. 'Don't stand there loitering, but put your knuckles into the door, with a spirit as well as a dress and manner that resemble Hercules.' Dionysus is evidently a little timid, and perhaps he gives a faint tap. The query τίς οὗτος is given from within. The moment he hears it is *Hercules* Aeaous bounces out and hurls a volley of threats at his head. Dionysus is 'shut up' at once. For γέωσαι Bergk reads γεῦσαι (the imperative).

MS. Rav. γείωσαι.

465, 6. This couplet occurs Pac. 182, 3.

468. ἄγχων, 'throttling him,' 'holding him by the throat.' Aeaous says 'our dog,' because, as Fritzsche remarks, Aeaous and Cerberus are represented as joint guardians of Pluto's domain.—ἀποδράς, 'going off like a thieving slave.'—ὃν ἐγὼ κ.τ.λ., he makes it a *personal* insult and offense.

470. μελανοκάρδιος πέτρα. Black basalt, which the Greeks and Romans called *adamant*, and from its Plutonic origin regarded as the material prevalent in the world below, where "non exorato stant adamantina saxa," Propert. v. 11, 5; Lucret. ii. 447, 'adamantina saxa.' The passage is mock-tragic, and doubtless delivered *ἀνενω-ζι*, with a volubility which is too much for the feeble heart of

Ἀχερόντιός τε σκόπελος αἵματοσταγῆς  
φρουροῦσι, Κωκυτοῦ τε περιδρομοὶ κύνες,  
Ἐχιδνὰ θ' ἑκατογκέφαλος, ἣ τὰ σπλάγχχνα σου  
διασπαράξει, πνευμόνων τ' ἀνθάψεται  
Ταρτησία μύραινα· τῷ νεφρῷ δέ σου 475  
αὐτοῖσιν ἐντέροισιν ἡματωμένῳ  
διασπάρσονται Γοργόνες Τιθράσιαι,  
ἐφ' ἃς ἐγὼ δρομαῖον ὁρμήσω πόδα.

ΞΑ. οὗτος, τί δέδρακας; ΔΙ. ἐγκέχοδα· καλεῖ θεόν.  
ΞΑ. ὦ καταγέλαστ', οὐκ οὐκ ἀναστήσει ταχὺ 480  
πρὶν τινα σ' ἰδεῖν ἀλλότριαν; ΔΙ. ἀλλ' ὠρακίῳ.

Dionysus. The Schol. says, there is a parody on the Theseus of Euripides (frag. 387, 8).

472. κύνες, i.e. the Furies, who are often so called in tragedy.

473—6. σπλάγχχνα are the large organs (heart and liver), ἔντερα the entrails. Hence Aesch. Ag. 1221, σὺν ἐντέροις τε σπλάγχχ', ἐποκκίστον γέμος.

475. Ταρτησία. Tartessus was, like the river Eridanus, more mythical than real. It was supposed to be a city in the far west, in Spain or Portugal, and one of the descents into the nether world. Fritzsche with a Paris MS. gives Ταρτησία.

477. Τιθράσιαι. A deme of the Aegeid tribe was called Τιθράς. Possibly the inhabitants had some physical or moral characteristic, ugliness or (Schol.) *νοσηρία*, which gave them the sobriquet of 'Gorgons.' Or it may be that some of the grotesque sculptures called Γόργυοι τῆτοι in Aesch. Eum. 49, were shown in the neighbourhood of the deme. "Tragicæ

dictioni Γοργόνες Λιβυτικαὶ substituitur comica Γοργόνες Τιθράσιαι," Fritzsche; who remarks that Plathane and her companion are the 'Gorgons' meant.

478. ἐφ' ἃς. 'And I am off to fetch them as fast as I can go.' (Exit Aescus.)

479. καλεῖ θεόν. This was a bacchic formula uttered by the torch-bearer in sacred processions, whereupon the people called out Σεμελή! Ἰακχε, πλουτοδότα (Schol.). The god invoking himself (or his congener Iacchus) for aid in his sore distress, is like the appeal to his priest to save him, sup. 297. Fritzsche contends that the meaning is *nomen aliquem domum*, 'name some god (e.g. Ἀπόλλων ἀποτρόπαιος) to whom our prayers for deliverance may be specially addressed.'

481. ὠρακίῳ. The same word as ὠρυιάω, sup. 307, with the aspirate transferred, as in ξῶω from ξω. See Pac. 702. Hesych. σκοτούσθαι μετὰ ὠρυιάσειν ἢ καὶ ἰδρωτός.

ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σπογγιάν.

ΞΑ. ἰδοὺ λαβέ. προσθοῦ. ποῦ' στιν; ὦ χρυσοὶ θεοί,  
ἐνταῦθ' ἔχεις τὴν καρδίαν; ΔΙ. δέισασα γὰρ  
εἰς τὴν κάτω μου κοιλίαν καθεῖρπυσεν. 485

ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων. ΔΙ. ἐγώ;  
πῶς δειλός, ὅστις σπογγιὰν ἤτησά σε;  
οὐκουν ἕτερός γ' ἂν εἰργάσατ' ἀνήρ. ΞΑ. ἀλ-  
λὰ τί;

ΔΙ. κατέκειτ' ἂν ὁσφραυνόμενος, εἴπερ δειλὸς ἦν·  
ἐγὼ δ' ἀνέστην καὶ προσέτ' ἀπεψησάμην. 490

ΞΑ. ἀνδρεῖά γ', ὦ Πόσειδον. ΔΙ. οἶμαι νῆ Δία.  
σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥημάτων  
καὶ τὰς ἀπειλάς; ΞΑ. οὐ μὰ Δεῖ οὐδ' ἐφρόν-  
τισα.

ΔΙ. ἴθι νυν, ἐπεὶ δὲ ληματιῶς κἀνδρεῖος εἶ,  
σὺ μὲν γενοῦ' γῶ, τὸ ρόπαλον τουτὶ λαβὼν 495  
καὶ τὴν λεοντήν, εἴπερ ἀφοβόσπλαγχνος εἶ·  
ἐγὼ δ' ἔσομαι σοι σκευοφόρος ἐν τῷ μέρει.

ΞΑ. φέρε δὴ ταχέως αὐτ'· οὐ γὰρ ἀλλὰ πειστέον·  
καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,  
εἰ δειλὸς ἔσομαι καὶ κατὰ σέ τὸ λῆμ' ἔχων. 500

ΔΙ. μὰ Δεῖ ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.

482. οἶσε. See Ach. 1122.

483. χρυσοὶ. Most editors take this as a commonplace, 'precious,' πολυτίμητοι. But see Ach. 82, κἀχεῖται ὀκτὼ μῆνας ἐπὶ χρυσῶν ὀρών. In this verse Meineke and Fritzsche, with the Schol., give the words ποῦ' στιν; to Dionysus, while Bothe assigns to him προσθοῦ.

488. MS. Ven. οὐκ ἂν ἕτερος ταῦτ' (γ' αὐτ' R.). Meineke reads οὐκ ἂν ἕτερός γ' αὐτ'. Perhaps, οὐτᾶν ἕτερος γ' αὐτ'. But οὐκουν—γε is often the same as

οὐ γοῦν.

490. ἀνέστην. Fritzsche well compares Nub. 127, ἀλλ' οὐδ' ἐγὼ μέντοι πεσὼν γε πείσομαι.

494. ληματίας κἀνδρεῖος Meineke with Bentley and var. lect. ap. Schol.

501. οὐκ Μελίτης. Hercules was the patron-god of the deme or district of Athens called Μελίτη, and is said to have had a special cultus there, where the temple of Theseus still stands. It was also the residence of Callias the son of Hip-

- φέρει νυν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.  
 ΘΕ. ὦ φίλταθ' ἦκεις Ἡράκλεις; δεῦρ' εἰσιθι.  
 ἡ γὰρ θεός σ' ὥς ἐπύθεθ' ἦκουτ', εὐθέως  
 ἔπεττεν ἄρτους, ἦψε κατερικτῶν χύτρας 505  
 ἔτνους δὺ ἡ τρεῖς, βούν ἀπηνθράκιζ' ὅλον,  
 πλακούντας ὥπτα, κολλάβους. ἀλλ' εἰσιθι.  
 ΞΑ. κάλλιστ', ἐπαινῶ. ΘΕ. μὰ τὸν Ἀπόλλω οὐ μὴ  
 σ' ἐγὼ  
 περιόψομά πελθόντ', ἐπεὶ τοι καὶ κρέα  
 ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα 510  
 ἔφρυγε, κῶνον ἀνεκεράννυ γλυκύτατον.  
 ἀλλ' εἰσιθ' ἄμ' ἐμοί. ΞΑ. πάννυ καλῶς. ΘΕ.  
 ληρεῖς ἔχων  
 οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρίς γέ σοι  
 ἴδ' ἔνδον ἔσθ' ὠραιότατη κῶρχηστρίδες

ponicus (sup. 428); and there is here again an allusion to his fur dress. Hesych. in ἐκ Μελίτης μαστιγίας. Ἀριστοφάνης ἐν Βατράχοις ὑπέλλαξεν, ἀντὶ τοῦ φάναι ἐκ Μελίτης Ἡρακλῆς. — καλεῖται δὲ ὁ ἐν Μελίτῃ Ἡρακλῆς, Ἀλεξίκακος. Fritzsch assents to the opinion of Apollonius, quoted by the schol., that Callias the son of Hipponicius is really meant. Cf. 430. — μαστιγίας, 'the scamp,' the familiar opprobrium of a slave.

503. No sooner has Xanthias assumed his new character of Hercules, than fortunes change. He is invited to dine on a fare large enough to satisfy the gluttony of the real Hercules. For the 'ox roasted whole,' after the Persian custom, see Ach. 87, περιθίει δ' ἡμῖν ὅλους ἐκ κριβάνου βοῦς.

505. κατερικτὰ were coarsely ground or bruised grains or

legumes, for making porridge.

507. κολλάβους, 'rolls,' κόλλυραι, Pac. 123.

508. κάλλιστ', ἐπαινῶ. 'You are very good; I had rather not.' A polite formula for declining a favour (*benigne, merci, or non, merci*). Cf. Ach. 485, inf. 888, and 512, πάννυ καλῶς 'you really are very good.' Fritzsch however contends that the formula merely means, 'it is well as it is.' — οὐ μὴ κ.τ.λ., 'don't think that I shall allow you to go; why, she was just going to boil the chickens and put the tarts in the oven; and the wine she was mixing is of the very sweetest sort!' For ἐπεὶ τοι καὶ see Ach. 933. — ἀνέβραττεν, Pac. 1197. Ach. 1005.

511. κῶνον is a rather rare crasis. We have κῶκίαν in Thesm. 349.

514. ἴδ' ἔνδον. 'Inside the house here.' Bothe retains the

ἕτεραι δὴ ἢ τρεῖς. ΞΑ. πῶς λέγεις; ὀρχη-  
στρίδες; 515

ΘΕ. ἡβυλλιώσαι κάρτι παρατετιλμέναι.

ἀλλ' εἴσιθ', ὥς ὁ μάγειρὸς ἤδη τὰ τεμάχῃ  
ἡμελλ' ἀφαιρεῖν χῆ τράπεζ' εἰσήρετο.

ΞΑ. ἴθι νυν, φράσον πρώτιστα ταῖς ὀρχηστρίσιν  
ταῖς ἔνδον οὔσαις αὐτὸς ὥς εἰσέρχομαι. 520

ὁ παῖς, ἀκολουθεῖ δεῦρο τὰ σκεύη φέρων.

ΔΙ. ἐπίσχες οὗτος. οὐ τί που σπουδὴν ποιεῖ,

ὅτι ἡ σε παῖζων Ἑρακλέα ἑνσκεύασα;

οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,

ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα; 525

ΞΑ. τί δ' ἔστιν; οὐ δὴ πού μ' ἀφελέσθαι διανοεῖ

ἄδωκας αὐτός; ΔΙ. οὐ τάχ', ἀλλ' ἤδη ποιῶ.

κατάθου τὸ δέσμα. ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι

καὶ τοῖς θεοῖσιν ἐπιτρέπω. ΔΙ. ποίοις θεοῖς;

τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν 530

MS. reading, for which most of the editors give ἤδη ἔνδον.

518. εἰσήρετο. The Greeks as well as the Romans seem to have used a moveable table-top (mensa) as a tray on which they brought in and removed the various viands. For *αἰρεῖν* = *φέρειν* see Pac. 1.

519. ταῖς—οὔσαις. 'Those ballet-girls you said (514) were inside the house.'—αὐτὸς, 'the master,' 'the principal guest.' Meineke omits this couplet after Hamaker.

522. οὐ τί που κ.τ.λ. 'Surely you don't take it in earnest that by way of a joke I dressed you up as Hercules! Come, come, no more of your nonsense, Mr Xanthias! Take up the bundle and carry it again.' For *ἐν-σπενάξεν* see Ach. 384.

524. οὐ μὴ κ.τ.λ. 'Don't go on talking nonsense.' Cf. 202. Plat. Gorg. p. 490 E, ποῖα ὑποδῆματα φλυαρεῖς ἔχων;

527. ἄδωκας αὐτός. There appears to have been a saying, alluded to in Plat. Phileb. p. 19 fin., that a present once given could not be taken away again.

529. ἐπιτρέπω. "Hanc rem testibus confirmo et deos facio litis nostrae arbitros." Fritzsche, who observes that the language is forensic. Cf. Ach. 1115, βούλει περιδῶσθαι, κάπιτρέψαι Λαμάρχῃ; Vesp. 521, πᾶν γὰρ καὶ τούτοις γ' ἐπιτρέψαι θέλω.

530. τὸ δὲ κ.τ.λ. 'The very expectation was senseless and vain,' &c. The idiom inf. 741 is different. Slaves had no recognised parentage, so that on

ὡς δοῦλος ὦν καὶ θνητὸς Ἀλκμήνης ἔσει;

ΞΑ. ἀμέλει, καλῶς ἔχ' αὐτ'. ἴσως γάρ τοί ποτε  
ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι.

ΧΟ. ταῦτα μὲν πρὸς ἀνδρὸς ἔστι  
νοῦν ἔχοντος καὶ φρένας καὶ  
πολλὰ περιπεπλευκότες,  
μετακυλίνδεν αὐτὸν αἰεὶ  
πρὸς τὸν εὐ πράττοντα τοίχον  
μᾶλλον ἢ γεγραμμένην  
εἰκὼν' ἐστάναι, λαβόνθ' ἐν  
σχῆμα' τὸ δὲ μεταστρέφεσθαι  
πρὸς τὸ μαλθακώτερον  
δεξιῶ πρὸς ἀνδρὸς ἔστι  
καὶ φύσει Θηραμένους.

535

540

that ground alone the claim was absurd.

532. ἀμέλει. 'Ah! well, it's all right! Take it (the δέρμα), and perhaps before long you will stand in need of me, please heaven!'—γάρ, as if he had said ἄλλὰ τάχα μεταμελήσει.

534—48. The antistrophe occurs 590—604.

536. μετακυλίνδεν Fritzsch (and so Cobet, Nov. Lect. p. 133) for -δεῖν.

537. τοίχον. 'To the side of the ship which is highest out of the water.' A man who has sailed much, says the Chorus, has learnt how to save himself in a storm. To this proverb Euripides alludes in *Orest.* 895, τὸ γὰρ γένος τοιοῦτον. ἐπὶ τὸν εὐτυχὴ πηδῶσ' αἰ κήρυκες. Compare *ibid.* 706, καὶ ναῦς γὰρ ἐνταθεῖσα πρὸς βίαν πόδα ἐβαψεν, ἔσθῃ δ' αὖθις, ἦν χαλὰ πόδα. The Schol. cites Eur. *Alcmena* (frag. 92), οὐ γὰρ ποτ' εἶων Σθένειλον εἰς τὸν εὐτυχὴ χωροῦντα

τοίχον τῆς δικῆς ἀποστερεῖν, and adds, εἰρηται δὲ ἐκ μεταφορᾶς τῶν ἐπιβατῶν τῆς νεώς, θαν θάτερον μέρους αὐτοῖς κατακλυζομένου, πρὸς τὸ ἕτερον οὗτοι μεθίστανται.

538. γεγραμμένην, 'painted.' Ach. 992, ὥσπερ ὁ γεγραμμένος (sc. Ἔρως, a work of Zeuxis).

541. Θηραμένους. This man, who was one of the 400, and a chief agent in breaking up the Athenian democracy (*Thuc.* viii. 68), "the willing and able instrument of Antiphon and his fellow-conspirators in their plans of organised assassination" (*Cox, Hist.* ii. p. 556), and afterwards one of the Thirty, though opposed to their harsher measures, seems to have had the reputation of being a *trimmer*, and always taking the side that was most in popular favour. Cf. *inf.* 967. Cicero seems to have much admired him, *Tusc. D.* i. § 100, "Sed quid ego Socratem aut Thera-

- ΔΙ. οὐ γὰρ ἂν γέλοιον ἦν, εἰ  
 Ξανθίας μὲν δούλος ὢν ἐν  
 στρώμασιν Μιλησίοις  
 ἀνατετραμμένος κυνῶν ὄρ-  
 χηστρίδ', εἴτ' ἤτησεν ἀμίδ', ἐ-  
 γὼ δὲ πρὸς τοῦτον βλέπων  
 τοῦρεβίνθου ὄδραττόμην· οὐ-  
 τος δ' ἄτ' ὢν αὐτὸς πανούργος  
 εἶδε, κατ' ἐκ τῆς γνάθου  
 πύξ πατάξας μούξεκοψε  
 τοὺς χοροὺς τοὺς προσθίους; 548
- ΠΑ. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ'. ὁ πανούργος  
 οὐτοσί,  
 ὅς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε 550  
 ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν. ΠΑ. νῆ Δία,

menem, praestantes viros virtutis et sapientiae gloria commemorem?" Hence he was nicknamed *Kóthornos*, a boot that would fit either foot. He took an active part in the prosecution of the generals, though himself one of the trierarchs in the fight off the Arginusae, who was entrusted with the charge of saving the crews (Cox, II. p. 547). His political conduct is defended by Dr Holden in his able sketch, *Onomast. Ar.* in v., p. 834. Mr Cox (*Hist.* II. p. 554) regards him as mainly instrumental in procuring the condemnation of the generals. He says (p. 556) that "his whole career absolutely reeked of villainy."

543. ἤτησεν. See *Thesm.* 633, σκάφιον Ξένυλλ' ἤτησεν, οὐ γὰρ ἦν αἰμῖς.—πρὸς τοῦτον βλέπων, *herilem nutum observans*.

548. τοὺς χοροὺς. Said *παρὰ*

*προσδοκίαν* for τοὺς *γομφίους*. 'It would have been a joke,' says Dionysus, 'if I, the god of the theatre, had been attacked and beaten by my own slave.'

549. Dionysus is reinstated in his dignity, and Xanthias is once more the slave, when the tables are turned, and Hercules is met with threats of vengeance instead of offers of entertainment.—Πλαθάνη, a name formed from *πλάθω*, a baker's board. She evidently acts the shrew, and attacks the god with a volley of threats.

551—3. The quantity of food consumed represents, of course, the traditional gluttony of Hercules, who in *Eur. Alc.* 755, εἴ τι μὴ φέρομεν, ὥτρυνεν φέρειν.—*κρέα*, 'twenty stewed beef-steaks worth half an obol a-piece.' It seems to have been a common comic joke to represent Hercules running off without

- ἐκείνος αὐτὸς δῆτα. ΞΑ. κακὸν ἤκει τινί.  
 ΠΑ. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἵκοσιν  
 ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δίκην. 554  
 ΠΑ. καὶ τὰ σκόροδα τὰ πολλά. ΔΙ. ληρεῖς, ὦ γύναι,  
 κοῦκ οἶσθ' ὅ τι λέγεις. ΠΑ. οὐ μὲν οὖν με  
 πρᾶσεδόκας,  
 ὅτιη κοθόρνους εἶχες, ἂν γυνῶναί σ' ἔτι;  
 τί daί; τὸ πολὺ τάριχος οὐκ εἰρηκά πω.  
 ΠΑ. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,  
 ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 560  
 ΠΑ. ἀπείτ' ἐπειδὴ τὰργύριον ἐπραττόμην,  
 ἔβλεψεν εἰς με δριμὺ κάμυκάτό γε.  
 ΞΑ. τούτου πᾶν τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.  
 ΠΑ. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.  
 ΠΑ. νῆ Δία, τάλαινα. ΠΑ. νῶ δὲ δεισάσα γέ που  
 ἐπὶ τὴν κατήλιφ' εὐθύς ἀνεπηδήσαμεν 566

paying for his dinner. See Pac. 741, τοὺς θ' Ἡρακλῆας τοὺς μάττοντας καὶ τοὺς πευνῶντας ἐκείνους, τοὺς φεύγοντας κάξαπα-  
 τῶντας ἐξήλασ' ἀτιμώσας πρῶτος.

559. τάλαν. The masculine form of the vocative is compared with the Attic ὦ μέλε, sometimes addressed to a woman.

561. ἐπραττόμην. 'When I asked for payment he looked at me in a threatening way and roared at me like a bull!'—δριμύ, see inf. 604. Fritzsche follows Porson in assigning the four verses 559—562 to Plathane. The last words, κάμυ-  
 κᾶτό γε, read rather like the remark of a new speaker.

563. τοῦτον πᾶν τοῦργον. 'Pecuniam debitam non reddere,' Fritzsche. The same phrase below (568) he explains "insuper furari."

564. μαίνεσθαι. 'Pretending

to be mad.' See sup. 41. In Herc. Fur. 995, δεύτερον δὲ παῖδ' ἔλῶν χωρεῖ τρίτον θυμ' ὡς ἐπισφάξων δυοῖν, we may assume from the context that he rushed sword in hand on his remaining child. In that scene Megara, the wife, retires in terror into the inner room and shuts the door. Here the two women are said to have rushed upstairs.

566. The precise meaning of κατήλιψ is uncertain, as well as the etymology. Fritzsche calls it "obscurissima vox," but thinks it is nearly identical in meaning with the Homeric ὀροσθύρη. Perhaps it is connected with ἡλίβατος, which may involve the root of λείος, λεῦρος, smooth and therefore inaccessible. Hesych. κατήλιψ· μεσόδη, μεσότηχον, δοκὸς ἢ ὑπὸ τίνος βαστάζουσα τὸν δροφον. οἱ δὲ ἱκρίωμα τὸ ἐν τῷ οἴκῳ, δ καὶ



ὁ δ' ὄχρε' ἐξάξας γε τὰς ψιάθους λαβάν.

ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἐχρῆν τι δρᾶν.

ΠΑ. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνα μοι.

ΠΑ. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον, 570

ἵν' αὐτὸν ἐπιτρίψωμεν. ΠΑ. ὦ μαιρὰ φάρυγγ,

ὡς ἡδέως ἂν σου λίθῃ τοὺς γομφίους

κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑ. ἐγὼ δέ γ' εἰς τὸ βάραθρον ἐμβάλοίμι σε.

ΠΑ. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου, 575

δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.

βελτιον. Like the *Ἡρό-  
ων* (cf. Thesm. 698),  
less had access by a *καμαξ*,  
staircase or ladder; cf. Od. x.  
558. Eur. Phoen. 100. Sopho-  
cles (frag. 148) has the form  
*διηλιφές*. Meineke thinks this  
line should be assigned to Pla-  
to; and so Fritzs, who  
adds also the next.

567. τὰς ψιάθους, the mats.  
The Schol. records a reading  
τοὺς ψιάθους, which Bothe and  
Dindorf adopt. Meineke thinks  
this verse should be given to a  
separate speaker. See on 561.

568. ἐχρῆν, *debebas*; 'you  
ought to have punished him  
before this.' Cf. Pac. 1041,  
ἀλλ' ἤκειν ἐχρῆν. Meineke adopts  
the suggestion of the Schol.,  
δύναται καὶ ἡ γυνὴ λέγειν, and  
gives the clause to the *πανδο-  
κεύτρια*. But it is evident that  
Xanthias hopes to see his mas-  
ter well punished, and advises  
it.

569. Κλέωνα. Like an Athe-  
nian *μέτοικος*, she seeks justice  
through the interference of a  
patron, *προστάτης*. The next  
verse Meineke omits with Ha-  
maker, giving ἀλλ' ἐχρῆν—τὰ

φορτία to Πανδοκεύτρια. But the  
poet perhaps represents a ri-  
valry of the two great dema-  
gogues, who have each their  
*clientela* in Hades. For the  
death of Hyperbolus see Thuc.  
viii. 73.

572. Few will approve Mei-  
neke's conjecture, τοὺς γομφίους  
ἂν σου λίθῃ 'κόπτοιμ' ἂν. He  
would also read ἐκτέμοιμι in  
575 for the sake of uniformity.  
But the aorist may follow ἐμβά-  
λοίμι by a kind of attraction.  
That verse however (574) Mei-  
neke omits.

576. ᾧ, according to the  
Schol., refers back to τὸν λά-  
ρυγγα, 'that weasand of yours  
with which you swallowed down  
(bolted) the tripe.' Fritzs, who  
compares Hor. Epist. i. 15, 34,  
'patinas cenabat omasi, vilis et  
agninae, tribus ursis quod satis  
esset.' It is however equally  
easy to translate 'with the  
crooked knife with which you  
cut and pulled down (from the  
wall where they were hanging)  
those bits of tripe.'

*ib.* The MSS. here give τοὺς  
κόλικας, which the Schol. ex-  
plains ἄρτους ἢ ἐντερα, the latter

- ΠΛ. ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον  
ἐκπηνιέται ταῦτα προσκαλούμενος.
- ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
- ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580  
οὐκ ἂν γενοίμην Ἡρακλῆς ἄν. ΔΙ. μηδαμῶς,  
ὦ Ξανθίδιον. ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ  
υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ἄν·
- ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾶς·  
κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι. 585  
ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,  
πρόρριζος αὐτός, ἡ γυνή, τὰ παῖδιά,  
κάκιστ' ἀπολοίμην, κάρχέδημος ὁ γλάμων.
- ΞΑ. δέχομαι τὸν ὄρκον, καπὶ τούτοις λαμβάνω.
- ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ 590  
τὴν στολὴν εἵληφας, ἦνπερ  
εἶχες ἐξ ἀρχῆς, πάλιν

word clearly referring to χό-  
λικας. Cf. Ach. 872, ὦ χαῖρε  
κολλικοφάγε Βοιωτίδιον.

577. ἐπὶ. Fritzsche translates,  
"ibo ad Cleonem," comparing  
645. See also sup. 111.

578. ἐκπηνιέται. Hesychius  
has ἐκπηνιούνται· ἐκμυρίσεται,  
which is thought to be a con-  
fusion between two glosses,  
singular (ἐκμυρίσεται) and plu-  
ral. Fritzsche gives the sense  
thus: "qui hoc ipso in loco  
hodie te in ius vocato totam  
litem extricabit." Properly, the  
word applies to the drawing out  
wool or woollen thread, πῆνη,  
from the basket, τάλαρος, into  
which it had been laid after  
spinning. As by the eaters of  
maccaroni at Naples, the tripe  
was perhaps devoured in lengths.  
In Vesp. 1144 tripe is compared  
to woollen thread,—perhaps  
from the way of preparing it,—

ἐν Ἐκβατάνοισι γίνεται κρόκης  
χόλιξ;—προσκαλούμενος, 'by a  
summons before the court.'

582. καὶ πῶς ἂν κ.τ.λ. He  
retorts on Dionysus his own  
words, sup. 531.

585. εἰ με τύπτοις. The con-  
temptible cowardice of the god  
is well expressed by this de-  
claration.

587. ἡ γυνή κ.τ.λ. "Respi-  
cit ad jurisjurandi formulam in  
judiciis." Bothe. The jolly  
bachelor-god represents himself  
as a family man.—Ἀρχέδημος,  
see sup. 417.

589. ἐπὶ τούτοις, 'on these  
terms,' viz. the utter ruin of  
Archedemus. Eur. Alc. 375,  
ἐπὶ τοῖσδε παῖδας χεῖρὸς ἐξ ἐμῆς  
δέχου.

592. Fritzsche places a comma  
after εἶχες as well as after πάλιν,  
and he combines ἐξ ἀρχῆς πάλιν,  
denuo.

ἀνανεάζειν \*\*

καὶ βλέπειν αὐθις τὸ δεινόν,

τοῦ θεοῦ μεμνημένον

ὥπερ εἰκάξεις σεαυτόν.

εἰ δὲ παραληρῶν ἀλώσει

κάκβαλεις τι μαλθακόν,

595

αὐθις αἵρεσθαί σ' ἀνάγκη

᾽στὶν πάλιν τὰ στρώματα.

ΞΑ. οὐ κακῶς, ὦνδρες, παραινεῖτ',

ἀλλὰ καὶ τὸς τυγχάνω ταῦτ'

ἄρτι συννοούμενος.

ἔτι μὲν οὖν, ἣν χρηστὸν ἦ τι,

ταῦτ' ἀφαιρεῖσθαι πάλιν πει-

600

ράσεται μ' εὖ οἶδ' ὅτι.

ἀλλ' ὅμως ἐγὼ παρέξω

᾽μαντὸν ἀνδρεῖον τὸ λῆμα

καὶ βλέποντ' ὀρίγανον.

δεῖν δ' ἔοικεν, ὡς ἀκούω

τῆς θύρας καὶ δὴ ψόφον.

ΑΙ. ξυνδεῖτε ταχέως τοῦτονι τὸν κυνοκλόπον, 605

593. Dindorf and Bergk mark a lacuna after ἀνανεάζειν. Meineke supplies πρὸς τὸ σοβαρόν. Bothe and the older editions add σπαντὸν δέ. Fritzsche, πρὸς τὸ γαῦρον.

595. κάκβάλεις MS. Ven., καὶ βάλεις the rest. See Blaydes on Soph. El. 569.

597. ᾽σται Meineke (᾽σται Bergk), after the correction of Dawes. Dind. has ᾽στὶν with Bentley. MS. Ven. ᾽στὶ. Bothe and vulg. ἀνάγκη τις. The MS. Rav. gives ἀνάγκη πάλιν κ.τ.λ. Properly, ἀνάγκη ἔσται would require ἦν, not εἰ, to precede.

598. τυγχάνω. 'That's just what I was thinking of myself.'

604. βλέποντ' ὀρίγανον, i. e. δριμύ (Schol.). So βλέπειν κάρδαμα, Vesp. 455, πᾶν, Equit. 631, βλέπονσα θυμβροφάγον, Aech. 254, sup. 562, ἐβλεψεν εἰς με δριμύ.—καὶ δὴ, 'already.' Soph. Oed. Col. 31 καὶ δὴ μὲν οὖν παρόντα, and Eccles. 786, where the same formula means, 'say rather, at this very moment.'

605. Aeacus, who had left the stage at 478, now returns with two attendants, to whom he says ἀνέτω, 'be quick in arresting this fellow,' the supposed Hercules. Dionysus chuckles at the idea of Xanthias being in trouble now; but Xanthias shows fight.

ἵνα δῶ δίκην ἀνύετον. ΔΙ. ἤκει τῷ κακόν.

ΞΑ. οὐκ ἐς κόρακας; μὴ πρόσσιτον. ΑΙ. εἶεν, καὶ μάχει;

ὁ Διτύλας χά Σκεβλύας χά Παρδόκας  
χωρεῖτε δευρὶ καὶ μάχεσθε τουτοῖ.

ΔΙ. εἴτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ 610  
κλέπτοντα, πρὸς τ' ἀλλότρια; ΑΙ. μᾶλλ' ὑπερ-  
φυᾶ.

ΔΙ. σχέτλια μὲν οὖν καὶ δεινὰ. ΞΑ. καὶ μὴν νῆ Δία,  
εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναί,  
ἧ 'κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.

607. Perhaps the question should be marked at πρόσσιτον, 'Go to the—crows with you and don't come near me!' Thus οὐ μὴ πρόσσιτον will have the usual sense of an imperative with a future tense, and ἐς κόρακας virtually means ἐλθόντε. Compare Aesch. Theb. 250, οὐ σῖγα μηδὲν τῶνδ' ἐρεῖς κατὰ πτόλι; otherwise, of course, πρόσσιτον must be the imperative. Dindorf reads οὐκ ἐς κόρακας; οὐ μὴ πρόσσιτον; εἶεν, μαχεῖ, after Elmsley.—καὶ μάχει; 'so you show fight, do you?' He calls the aid of some slaves to come and do the fighting for him. Meineke rejects the two verses, 608—9.

609. δεῦρο (for δευρὶ) Fritzsche with MS. Rav.

610. οὐχὶ δεινὰ. 'And isn't it then hard to beat this poor fellow for stealing,—and that too what belonged to another?' The joke seems to turn on the absurdity of stealing what is not another's. Precisely so in Vesp. 942 Bdelycleon says to his cross old father, οὐκ αὖ σὺ παύσει χαλεπὸς ὢν καὶ δύσκολος,

καὶ ταῦτα τοῖς φεύγουσιν; where the whole point of the remark turns, of course, on his ill-nature to culprits. Bothe well compares Equit. 578, καὶ πρὸς οὐκ αἰτούμεν οὐδέν. Dindorf and Meineke read πρὸς τὰλλότρια, Fritzsche and Bergk προσέτ' ἀλλότρια.—Dionysus, though he wishes his slave to get into trouble, perhaps objects, as his master, to his being too hardly dealt with. Cf. 623. Mitchell says this is done, in reality, with the intention of aggravating matters against him.

611. μᾶλλ', i.e. μὴ ἀλλὰ, is given as a reading by the Schol. for μὲν, and is self-evidently right; 'don't say δεινὰ, but say ὑπερφυᾶ, i.e. περισσῶς δεινὰ.' Those words are given to Xanthias by Dindorf and Bothe, to Aeacus by Fritzsche, Meineke and Bergk, after Dobree. In the latter case, they must be taken ironically, since Aeacus has enjoined the punishment.

612. σχέτλια κ.τ.λ. Meineke gives these words to Xanthias, Fritzsche and Bergk to Dionysus, Dindorf and Bothe to Aeacus.

καὶ σοι ποιήσω πρᾶγμα γεινναῖον πάνν' 615  
 βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβών,  
 κἂν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν μ'  
 ἄγων.

AI. καὶ πῶς βασανίσω; ΞΑ. πάντα τρόπον, ἐν  
 κλίμακι

δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,  
 στρεβλῶν, ἔτι δ' ἐς τὰς ῥίνας ὄξος ἐγγέων, 620  
 πλίνθους ἐπιτιθείς, πάντα τᾶλλα, πλὴν πρᾶσφ  
 μὴ τύπτε τοῦτον μηδὲ γητεῖν νέφ.

AI. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι

616. βασάνιζε. This 'generous' offer (πρόκλησις) to the complainant, to take the slave and torture him, is an ingenious shift on the part of Xanthias to get his master once more into a scrape.

617. ἔλῃς. If you succeed in convicting me through his evidence.

618. βασανίσω, the aorist subjunctive. So MS. Ven., and so Cobet, Nov. Lect. p. 178. Fritzsche and Bergk retain βασανίζω with most of the copies, in consequence of the present imperative in 616. For the use of the deliberative subjunctive in the present Mitchell well compares Aesch. Ag. 758, πῶς σε προσείπω, πῶς σε σεβίζω; Suppl. 213, τί' οὖν κικλήσκω τῶνδε δαιμόνων ἔτι; We have καὶ πῶς here to ask a real question, which is more commonly πῶς καὶ, the other formula being usually ironical, 'surely not.' See however Soph. Oed. R. 735, καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξεληλυθώς;—ἐν κλίμακι, 'tie him to a ladder or hang

him up by his hands, and flog him with a lash of bristles.' Cf. Pac. 746.

620. στρεβλῶν, giving him a turn on the wheel. Plut. 875. Lysist. 846.

621. πλίνθους. Either hot bricks, or a heavy weight of bricks laid on his chest. Fritzsche adopts the former view, comparing μύδρους αἰρεῖν χερσίν, Soph. Ant. 264.

622. τοῦτον. Emphatic, perhaps; 'don't beat *him* with garlick or with a young leek,' i.e. a soft rod that will not hurt him. Some boy's play may be meant; or there may be a reference to the custom in Arcadia of flogging the statue of Pan with squills (σκίλλαις) when game was scarce. See Theocr. vii. 106, μὴ τί τυ παῖδες Ἀρκαδικοὶ σκίλλαισιν ὑπὸ πλευρὰς τε καὶ ὤμων τανύκα μαστίσδοιεν, ὅτε κρέα τυτθὰ παρείη.

623. πηρώσω. A stipulation was made in προκλήσεις of this kind, that if a slave was seriously injured by the torture, the damage should be assessed and paid for.

τὸν παῖδα τύπτων, τὰργύριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασανίζ' ἀπαγα-  
γών. 625

ΑΙ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοὺς λέγῃ.  
κατάθου σὺ τὰ σκεύη ταχέως, χῶπῳς ἐρεῖς  
ἐνταῦθα μηδὲν ψεύδος. ΔΙ. ἀγορεύω τινὶ  
ἐμὲ μὴ βασανίζειν ἀθάνατον δυντ'· εἰ δὲ μὴ,  
αὐτὸς σεαυτὸν αἰτιῶ. ΑΙ. λέγεις δὲ τί; 630

ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διός,  
τοῦτον δὲ δοῦλον. ΑΙ. ταῦτ' ἀκούεις; ΞΑ.  
φήμ' ἐγώ.

καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος·  
εἴπερ θεὸς γὰρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός, 635  
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;

ΞΑ. δίκαιος ὁ λόγος· χῶπότερον ἂν νῶν ἴδῃς  
κλαύσαντα πρότερον ἢ προτιμήσαντά τι

624. κείσεται, shall be placed as a deposit in the event of damage.

625. οὕτω, sc. ὡς ἔχει, 'at once.' Schol. οἷον ἀνευ τιμῆς.

626. αὐτοῦ. 'Nay rather here in our court, that you may be present to hear his answers' (that he may speak to your face). So ἐνταῦθα is used with emphasis in 628. Cf. Eur. Andr. 1117, χῶ μὲν κατ' ὄμμα στάς προσέχεται θεῶ. Rhés. 422, καὶ λέγω κατ' ὄμμα σόν.

627. τὰ σκεύη, viz. the bundle of στρώματα.

630. λέγεις δὲ τί; 'What's that you say?' Properly, an ironical question, like καὶ πῶς, καὶ τίς, &c., 'and pray what is it that you assert?' Aeacus is quite astonished to hear that

the speaker is ἀθάνατος. The confession, Fritzsch remarks, was extorted by fear; and as Xanthias too claimed to be a god (Hercules), a test is suggested which one truly immortal would not feel.

634. εἴπερ κ.τ.λ. Another ingenious plea for bringing the mischief upon Dionysus. Xanthias knows his man, and feels sure that his cowardice will be turned against him.

636. οὐ καὶ σύ. Let us see, he says, if you will feel it, and let us apply your own argument to yourself.

638. προτιμήσαντα. From the notion of preference that of caring for, or specially regarding, easily followed. Cf. 655.—μὴ θεόν, sc. εἶναι, 'to be not a god,' but a mortal and a slave.

τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

ΑΙ. οὐκ ἔσθ' ὕπως οὐκ εἰ σὺ γεννάδας ἀνὴρ· 640  
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.

ΞΑ. πῶς οὖν βασανεῖς νῶ δικάϊως; ΑΙ. ῥαδίως·  
πληγὴν παρὰ πληγὴν ἐκάτερον. ΞΑ. καλῶς  
λέγεις.

ἰδοῦ, σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδης.

ΑΙ. ἦδη 'πάταξά σ'. ΞΑ. οὐ μὰ Δί'. ΑΙ. οὐδ'  
ἐμοὶ δοκεῖς. 645

ἀλλ' εἰμ' ἐπὶ τουνδὶ καὶ πατάξω. ΔΙ. πηνίκα;

ΑΙ. καὶ δὴ 'πάταξα. ΔΙ. κᾶτα πῶς οὐκ ἔπτарον;

ΑΙ. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειράσσομαι.

ΞΑ. οὐκουν ἀνύσεις; ἰατταταῖ. ΑΙ. τί τᾶτταταῖ;

640. σό. 'You, at all events, are a man of the right sort; for the course you take is that of justice.' Fritzsche refers γεννάδας to γενναῖον, sup. 615. Perhaps, 'a man of birth,' i. e. no slave, the joke consisting in the mistake. Cf. 738. Aeacus, as the judge, praises justice both here and sup. 623. Xanthias appears to repeat his formula in 637; and perhaps δικάϊως here has reference to the same attribute of fairness, as specially professed by Aeacus.

643. πληγὴν. Supply ἰδοῦς.

644. ἰδοῦ. 'There now, I'm ready.' "Hoc dicto vestem Xanthias exuit, ut jussus est." Bothe. Dindorf assigns the word to Aeacus.—ὑποκινεῖν is 'to wince,' 'to move away from the blow.'

645. ἐπάταξα. See sup. 54. Meineke, after Kock, reads οὐ μὰ Δί' οὐκ ἐμοὶ δοκεῖς. With δοκεῖς supply ᾤσθησθαι. But perhaps we should read δοκῶ. Fritzsche, who says "non ap-

paret our Aeacus nullo interrogante subito dixerit ἦδη 'πάταξά σ'," transposes 645—6, and reads in the second line Ξαν. ἦδη 'πάταξας; ΑΙ. οὐ μὰ Δί'. Ξαν. οὐδ' ἐμοὶ δοκεῖς.

646. πηνίκα. Supply τύψεις rather than ἐνυψας (ἐπάταξας) with the Schol. This is clear from the answer; 'I have struck you already.' Cf. 604.—The first blow being but slight, Dionysus pretends not to have felt it.

647. οὐκ ἔπτарον. 'Then why didn't I sneeze?' He compares the blow to the tickling of the nose with a straw or a feather.

649. τί τᾶτταταῖ. 'What's the meaning of that tut tut?' Meineke does not improve the sense by making Xanthias exclaim ἰατταταῖ ἰατταταῖ. Fritzsche combines the exclamation in one word, with MS. Rav., ἰατταταττατταταῖ. Compare Soph. Phil. 746.

- μῶν ὠδυνήθης; ΞΑ. οὐ μὰ Δι, ἀλλ' ἐφρόντισα  
 ὀπόθ' Ἡράκλεια τὰν Διομείους γίγνεται. 651  
 ΑΙ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.  
 ΔΙ. ἰοὺ ἰοὺ. ΑΙ. τί ἔστιν; ΔΙ. ἰππέας ἐρῶ.  
 ΑΙ. τί δῆτα κλέεις; ΔΙ. κρομμύων ὀσφραίνομαι.  
 ΑΙ. ἐπεὶ προτιμᾷς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655  
 ΑΙ. βαδιστέον τάρ' ἐστὶν ἐπὶ τουνδὶ πάλιν.  
 ΞΑ. οἶμοι. ΑΙ. τί ἔστι; ΞΑ. τὴν ἄκανθαν ἔξελε.  
 ΑΙ. τί τὸ πρᾶγμα τунτί; δεῦρο πάλιν βαδιστέον.

651. Ἡράκλεια. In the Attic deme of Διόμεια there was a temple at which a feast was celebrated to Hercules. "Simulat igitur Xanthias, in mentem subito sibi venisse tempus eius festi celeberrimi in quo laute vivere soleat; quod festum quoniam nunc non agatur, propterea se ingemuisse dicit." Bothe. Fritzsche supposes that the festival of Hercules had been dropped through the troubles of the war, and that this is a hint that they ought to be revived.

652. *ἱερός*. 'Under the special protection of heaven,' viz. for not feeling the blow. Bothe explains it 'religious,' viz. for making mention of the festival on such an occasion; and so Mitchell, "a pious person this."

653. *ἰοὺ*. As this exclamation means (according to its accent) both 'O dear!' and 'hurrah!', Dionysus pretends that it was the latter cry, for that help is at hand. Doubtless he points to some *ἰππεῖς* present in the theatre.

654. *κρομμύων*. His eyes water, he says, from the smell of onions. The mention of the *ἰππεῖς* suggested to him the

σιντία ἡμερῶν τριῶν. Compare Pac. 248, ὡς μεγάλα καὶ δριμύα τοῖσιν Μεγαρεῦσιν ἐνέβαλες τὰ κλαῖματα.

655. *ἐπεὶ κ.τ.λ.* 'For, of course, you don't care about it at all!' Ironically said. Bergk's reading seems very improbable, *εἰπ' εἰ προτιμᾷς οὐδέν*. Fritzsche continues this verse to Dionysus, and reads *ἐπεὶ προτιμᾷς οὐδέν, οὐδ' ἐμοὶ μέλει* 'as you don't care about it, neither do I.' And the words *τί δῆτα κλέεις* he assigns to Xanthias. Some copies, according to Meineke, omit the *γε*, which indeed is not necessary to the sense.

657. *τὴν ἄκανθαν*. He holds up his foot, perhaps because he has been hit on the shin, and pretends that he cried out from a thorn that had run into it.—Aeacus is puzzled at the indifference of both, and asks what can this mean? But the next blow is somewhat harder and elicits an exclamation, "Ἀπολλων." But instead of adding *ἀποτρόπαιε* he turns it into a verse of Hipponax. The tone however in which "Ἀπολλων" was uttered makes Xanthias say 'he felt it!' Cf. 664.



- ΔΙ. Ἄπολλον, ὅς που Δῆλον ἢ Πυθῶν' ἔχεις.  
 ΞΑ. ἤλγησεν οὐκ ἤκουσας; ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660  
 ἱαμβον Ἰππώνακτος ἀνεμνησκόμεν.  
 ΞΑ. οὐδὲν ποιεῖς γάρ, ἀλλὰ τὰς λαγόνας σπύδει.  
 ΑΙ. μὰ τὸν Δί', ἀλλ' ἤδη πάρεχε τὴν γαστέρα.  
 ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.  
 ΔΙ. ὃς Αἰγαίου πρῶνας ἢ γλαυκᾶς μέδεις 665  
 ἄλως ἐν βένθεσιν.  
 ΑΙ. οὐ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν  
 ὁπότερος ὑμῶν ἐστι θεός. ἀλλ' εἴσιτον  
 ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται 670  
 χῆ Φερσέφαθ', ἅτ' ὄντε κᾷκεινω θεῷ.  
 ΔΙ. ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε  
 πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.  
 ΧΘ. Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ  
 τέρψιν αἰοιδᾶς ἐμᾶς, 675  
 τὸν πολλὸν ὀψομένη λαῶν ὄχλον, οὗ σοφία

660. οὐκ ἔγωγε, sc. ἤλγησα.

661. ἀνεμνησκόμεν, 'I was quoting.' The Schol. assigns the verse not to Hipponax but to Ananias or Ananias, whose compositions seem to have been sometimes confused with the other's.

663. μὰ τὸν Δί'. Supply οὐδὲν ποιῶ.

665. δς Αἰγαίου κ.τ.λ. From the Laocoon of Sophocles, according to the Schol., who reads δς Αἰγαίου μέδεις πρῶνας, whence Bergk proposes πρῶνας ἔχεις.

673. νοῆσαι Meineke, with MS. Ven.

674. A short parabasis here commences with an ἐπιρρηματίον, an invocation to the Comic Muse to favour the company with her presence. This corresponds to the latter half of

the full parabasis; see Equit. 581 and Vesp. 1070. Ach. 664. Why it is here imperfect, Mitchell attempts at much length to explain. The simplest view is, that the first part had already occurred at 354.—ἐπὶ τέρψιν, 'to be amused by my strain.'

676. σοφίαι, 'professions,' i. e. men who are σοφοί, versed in arts of a more ambitious (or publicly useful) kind than Cleophon's, who was called ὁ λυροποιός, Andoc. de Myst. p. 146 (ap. Holden, Onom. Ar. p. 856). He was a ξένος, and said to have been originally a slave from Thrace, who had contrived to get himself enrolled as a citizen. To him Euripides alludes in Orest. 904, Ἀργεῖος οὐκ Ἀργεῖος ἠναγκασμένος. There

μυρίαί καθήνται,  
 φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χεῖλεσιν  
 ἀμφιλάλοισ  
 δεινὸν ἐπιβρέμεται 680  
 Θρηκία χελιδών,  
 ἐπὶ βάρβαρον ἐξομένη πέταλον  
 κελαδεῖ δ' ἐπὶ κλαυτον ἀηδόνιον νόμον, ὡς ἀπο-  
 λείται,  
 κἂν ἴσαι γένωνται. 685

is a reference perhaps to the numerous sophists and rhetoricians who, in the bad sense, were more ambitious even than this demagogue. Aristophanes, whose sympathies were with the oligarchs, though he seems to admit (690) that the establishment of the 400 was a political mistake, joins in the cry of those who, as Mr Cox says, Hist. ii. p. 478, "regarded plain-spoken demagogues as the very scum and offscouring of the earth." In a note on p. 521 Mr Cox defends Cleophon from the charge at least of dishonesty, and of trading on war with a view to his own personal profit.

680. ἐπιβρέμεται. The swallow, a symbol of barbaric speech (Aesch. Ag. 1050), is said to 'roar' on the loud-speaking lips of one who spoke both his native and his adopted language. So Shakespeare, in *Midsummer Night's Dream*, 'He roars like a sucking nightingale.' Herod. ii. 57, ἔως ἐβαρβάριζε, ὄρνιθος τρόπον ἐδόκει σφί φθέγγεσθαι.

682. ἐπὶ—πέταλον. The accusative implies motion to and perching on, so that the preposition in fact contains both meanings. Bergk thinks the

words corrupt, and proposes (what few will accept) ὅπῃ βάρβαρον ἡδόμενη πτύλον. Meineke too pronounces ἐξομένη corrupt, and reads ὑποβάρβαρον. See however sup. 197.

683. The reading of the Rav. and the best MSS. is κελαρύζει, whence some read κελαδεῖ (Bergk), others ρύζει (Dind., Meineke), 'he grows the doleful ditty of a nightingale,' like a snarling dog when threatened with a beating. Cf. Aesch. Suppl. 69, τῷ καὶ ἐγὼ φιλόδουτος ἱαυνοῖται νόμοισι κ.τ.λ. Fritsch reads τρύζει, by a probable conjecture. And the burden of his song is, that 'he will come to grief even though the votes are equal.' This is simple enough, and nothing is gained by Bergk's ἔως ἀπολείται. For the institution of acquittal by equal votes see Iph. Taur. 1472. Eum. 741, νικᾷ δ' Ὀρέστης κἂν ἰσὺς ἦτος κριθῇ. Fritsch remarks: "e verbis τρύζει—κἂν ἴσαι γένωνται, concludo tum maxime Cleophontem publice accusatum atque id actum esse, ut Cleophon, sicut antea Hyperbolus, in exilium mitteretur." This he infers from 707 inf.

τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει  
 ξυμπαραίνειν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν  
 δοκεῖ

ἐξισῶσαι τοὺς πολίτας κάφελειν τὰ δέγματα.  
 κεῖ τις ἡμαρτε σφαλεῖς τι Φρυνίχου παλαίσ-  
 μασιν,

ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε 690

688. *ἐξισῶσαι*. The political advice here tendered to the city is to put all citizens on an equal footing, *ἐπὶ ἰσῇ καὶ ὁμοίᾳ*, in other words, to restore those who had been made *ἀτιμοί*, or who were threatened with *ἀτιμία*, perhaps through the influence of Alcibiades, of whom Phrynichus the general was a keen opponent. Thuc. viii. 25 seqq. Against his own convictions, and apparently through fear of the enmity of Alcibiades as a leader of the demos, he joined with Antiphon in the oligarchical plot which ended in the establishment of the Four Hundred. See Cox, ii. pp. 469, 475, 481. This course "the oligarchic Phrynichus," adopted, "Magna eam in rem calliditate usus, qua etiam in reliqua vita multum pollebat. Recte igitur Aristophanes eos qui a Phrynicho sibi passi sunt persuaderi ut in illius dominationis societatem transirent, supplantatos esse dicit Phrynichi artibus." (Dr Holden, *Onomast.* p. 944.) The metaphor from wrestling, i. e. in antagonism with Alcibiades, is retained in *σφαλεῖς* and *ὀλισθοῦσιν*, terms referring to slipping or being tripped up.

689. *παλαίσμασιν*. Phrynichus, the tragic writer, had written a play called the *Ἀνταεὺς*, in which he had described

his wrestling-match with Hercules. (Schol.)

"Veniam excusationis dari jubet illis qui admiserint aliquid sub imperio Quadringentorum, vel propter consociata cum Phrynicho consilia." Bothe. "In Raris tantum abest, ut popularem causam tueatur Aristophanes, ut defendat optimates. Quippe veniam dari vult eis civibus, qui imperio faverint quadringentorum." Fritzsche. "The political good feeling, as well as tact and address, manifested throughout the present epirrhema and its counterpart, are beyond all praise." Mitchell.

690. *ἐγγενέσθαι*, i. e. *ἐξεῖναι*. 'I affirm that it ought to be allowed us, in respect of those who then made a slip, to put away the charge and to forgive their past mistakes.' Meineke approves of Bergk's correction *τῆς πρότερον ἀμαρτίας*, 'to free them from the consequences of their folly.' If *ταῖς ὀλισθοῦσιν* were the object of *ἐγγενέσθαι* and the subject of *λίσσασθαι*, we should expect *λίσσασθαι*, — *ἐκθέσει*, which some explain 'setting forth,' may perhaps be a figure derived from the making away of infants by exposure (inf. 1190). Mitchell translates, 'having made known the cause which led them into error.'

αἰτίαν ἐκθεῖσι λύσαι τὰς πρότερον ἁμαρτίας.  
εἴτ' ἀτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.  
καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχῆσαντας  
μίαν

καὶ Πλαταιῶς εὐθὺς εἶναι κἀντὶ δούλων δεσπό-  
τας

κουδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσ-  
κειν ἔχειν, 695

ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδρά-  
σατε

πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἳ μεθ' ὑμῶν πολλὰ  
δὴ

χοῖ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,

692. εἶν' ἐν. An elision or a crasis, as in Nub. 42, 523, inf. 794.

693. καὶ γὰρ κ.τ.λ. The sense and connexion is this: 'It is a shame to have emancipated of old the slaves who fought at Salamis, and of late those who, like them, served in a *single* sea-fight, and yet *not* to forgive those who have fought for you in *many* battles the one mistake they made in following the advice of their leader Phrynichus.' —μίαν, viz. the fight at Salamis, which he compares with that off the Arginusae, the year before. Cf. 33, 191. The 'Plataean' citizenship with the Athenians was analogous to the *jus Latii* or the *Caerites* (Hor. Epist. i. 6, 62) of the Romans. It appears to have been conceded by the Plataeans themselves to such of their slaves as had fought at Salamis; and being thus made Plataean citizens, they shared in that kind of quasi-citizenship with Athens which was granted to the Pla-

taeans after the battle of Plataea. The slaves were invited to serve in the triremes which fought at the Arginusae, probably under some similar promise. See Cox, Hist. ii. p. 544. So jealous were the burghers of the true citizenship, that they would only concede an inferior order of rank to their benefactors. On these emancipated slaves see Arnold on Thuc. iii. 55.

697. πρὸς δὲ κ.τ.λ. 'But besides that, it is but reasonable for you to forgive (remit) at their request this one fault to those who fought by your side, as did their fathers before them, on many an occasion, and are related by descent,' i. e. which the slaves who were made Πλαταιεῖς were not. "Intelliguntur optimates sive factio quadringentorum." Fritzsche. Bothe remarks that πρὸς δὲ is better taken separately than as governing τούτοις.—πολλὰ δὴ, cf. Ach. 695, πολλὰ δὴ ξυμπονήσαντα—ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν,

τὴν μίαν ταύτην παρῆναι ξυμφορὰν αἰτουμένοις.  
 ἀλλὰ τῆς ὀργῆς ἀνέντες, ὧ σοφώτατοι φύσει, 700  
 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα  
 κάπιτιμους καὶ πολίτας, ὅστις ἂν ξυνναυμαχῇ.  
 εἰ δὲ τοῦτ' ὀγκωσόμεσθα κάποσεμνυνόμεθα,  
 τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκά-  
 λαις,  
 ὑστέρῳ χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ δόξομεν.  
 εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις  
 ἔτ' οἰμώζεται, 706

699. παρῆναι. 'To let pass.' Aesch. Ag. 943, *πιθοῦ κράτος μὲν τοι πάρες γ' ἐκὼν ἐμοί*, 'let the victory pass into my hands.' The sense of *ἀνέναι* in the next line is much the same, and it is often constructed with a (perhaps *partitive*) genitive. 'Let us relax our resentment, and freely and willingly adopt all men as relations and as citizens with full rights, on the sole condition that they help us in our sea-fights.' Meineke, with MS. Rav., reads *αἰτουμένους*, which is defensible in the passive sense. The poet here, as in the remarkable passage *Ly-sistr.* 580, shows himself fully alive to the great evils of exclusive citizenship.

700. "Egregie Athenienses *σοφώτατους* dicit *φύσει*. Nam a demagogis inducebantur, ut saepe contra ingenium facerent insipide." Beck, quoted by Fritzsche.

703. *εἰ δὲ κ.τ.λ.* 'Whereas if we continue to puff ourselves up in this matter, and haughtily stand aloof, and that when we have the government in the grasp of the waves, in after times we shall be thought to

have no sense on some other occasion.' See inf. 83, Eur. Hec. 623, *εἴτα δὴτ' ὀγκούμεθα*, ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν, ὁ δ' ἐν πόλιναις τίμιος κεκλημένος. Fritzsche and Bergk restore the punctuation of the best copies, others, after Bruck, construing *κάποσεμνυνόμεθα τὴν πόλιν*. "Recte a Kustero haec inita est constructio, καὶ ταῦτα τὴν πόλιν ἔχοντες—." Fritzsche. So also Bergk and Meineke; yet the formula *καὶ ταῦτα* should commence the sentence.

704. ἐν ἀγκάλαις. Parodied from a verse of Aeschylus (or, as Fritzsche believes, of Arochlohus), *ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις*.

705. οὐ δόξομεν has the usual sense (like οὐκ οἶμαι) of 'we shall seem not' &c.

706. *εἰ δ' ἐγώ*. From political advice the poet passes on to notice a social grievance, the cheating tricks of some well-known and well-abused bath-keeper. The matter seems trifling; but it gives a good illustration of the way in which the stage was used for showing up these rascally traders. The verse itself is said to be from

οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,  
Κλειγένης ὁ μικρός,  
ὁ πονηρότατος βαλανεύς ὅπόσοι κρατοῦσι κυκη-  
σιτέφρου 710

ψευδολίτρου κονίας  
καὶ Κιμωλλας γῆς,  
χρόνον ἐνδιατρίφει· ἰδὼν δὲ τὰδ' οὐκ  
εἰρηνικός ἔσθ', ἵνα μὴ ποτε ἀποδυθῇ μεθ' ὧν  
ἄνευ ξύλου βαδίζων. 716  
πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι  
ταυτὸν ἔς τε τῶν πολιτῶν τοὺς καλοὺς τε κἀγα-  
θοίς,

ἔς τε τὰρχαῖον νόμισμα καὶ τὸ καινὸν χρυ-  
σίον. 720

the Φοινίκη or the Οἰνὸς of the tragic poet Ion of Chios (Pac. 835). 'II,' says the poet, 'I can see straight before me into the life or the conduct of one who is sure to come to grief, —this ape Cleigenes, who now troubles us, will not stay long amongst us.'—οὐδ', i.e. he shall go too, like somebody else (Cleo-phon).—πίθηκος, a term applied to mischievous people especially of small stature; as in Ach. 907 to Nicarchus the informer, who was μικκὸς μάκος, ἀλλ' ἔπαν κακόν, ib. 909.

710. ὁπόσοι, i.e. πάντων ὁπό-  
σοι.—κυκησιτέφρου, "cinere per-  
mixtae ideoque adulteratae," Bothe. In place of soap, the Greeks used only lye or pearl-  
ash (κονία, Ach. 18), and the  
Κιμωλλία γῆ, which, like our  
'fullers' earth,' was a kind of  
alkaline marl, obtained from  
Cimolus, one of the Cyclades.  
Bothe cites Ovid. Met. vii. 463,  
'cretosaque terra Cimoli.' Pliny  
also, N.H. 35, 17, § 195, reckons

Cimolia among other kinds of  
creta, friable white earth.—  
ψευδολίτρου, containing bad soda.  
(See Blakesley on Herod. ii. 86.)  
This reading (MSS. ψευδολίτρου)  
is from Pollux.—κρατοῦσι, 'who  
are lords of,' as a sailor is called  
κώπης ἀναξ, &c. A satire (says  
Fritzsche) on an obscure man  
who is spoken of as the great  
king. The "awful distance"  
noticed by Mitchell between οὐ  
πολὺν—χρόνον, is explained by  
Fritzsche as introducing an un-  
expected sentence or threat of  
expulsion.

715. ἀποδυθῇ. Lest he be  
set upon and stripped of his  
cloak by some λωποδύτης, he  
carries a bludgeon. In οὐκ εἰρηνι-  
κὸς he refers also to the man's  
meddling in politics, and being  
opposed to the peace.

717. πολλάκις δ' Fritzsche,  
who thinks the argument con-  
tinued from 705. Others read  
πολλάκις γ', but in the majority  
of the MSS. there is no particle.

720. τὸ καινὸν χρυσίον. An

οὔτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευμένοις,  
 ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμά-  
 των,  
 καὶ μόνους ὀρθῶς κοπέισι καὶ κέκωδωνισμένοις  
 ἐν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροισι παν-  
 ταχοῦ,  
 χρώμεθ' οὐδέν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλ-  
 κίοις, 725  
 χθές τε καὶ πρώην κοπέισι τῷ κακίστῳ κόμματι,  
 τῶν πολιτῶν θ' οὐς μὲν ἴσμεν εὐγενεῖς καὶ σώ-  
 φρονας

issue of alloyed gold coins had been made the year before in the Archonship of Antigenes (according to Bentley's correction of the scholia), and it had been much disparaged and depreciated in comparison with the older coinages. This coinage is alluded to in Eccl. 815, where perhaps τοὺς χαλκοὺς ἐκείνους may refer to coins that had more of copper in them than of precious metal. Hence τοῖς πονηροῖς χαλκίοις inf. 725. Compare the contemptuous κόμμα καινόν, inf. 890. Mitchell seems right in referring ἀρχαῖον νόμισμα to the pure silver of the old Attic coins. The poet uses the contrast as a simile to show how the state has in like manner taken up with bad advisers and strangers for its leaders.

721—727. οὔτε γὰρ is answered by τῶν πολιτῶν θ' κ.τ.λ. 'As we do not now use the old coins at all, so we reject and treat with contempt the honest old citizens of the good stamp.' Meineke, on his own conjecture, alters καὶ τὸ καινὸν χρυσίον to καὶ καλῶς κεκομμένον. It is evident however from 730 that

τοὺς καλοὺς τε καγαθοὺς is briefly put, and that καὶ τοὺς κακοὺς is left to be supplied from the context.—οὖσιν, the participle of the substantive verb is added as if the perfect participle had been (as in Latin) but a verbal adjective. —τούτοιςιν, viz. τοῖς ἀρχαίοις. Meineke suggests τούτοιςιν οὖσιν οὐ κ.τ.λ. For κίβδηλος, 'spurious,' 'alloyed,' see Eur. Hipp. 616, Bacch. 475, εὐ τοῦτ' ἐκίβδηλευσας, ὧ' ἀκούειν θέλω. Aves 158, πολλὴν ἀφείλες τοῦ βίου κίβδηλιν.

722. After this verse Bergk proposes to insert 724. Meineke places the latter verse after 726.

723. κωδωνίζειν, 'to ring' a coin (sup. 19) implies that no coins had been issued without being previously tested in this way: hence 'sterling in value.' A coin cracked will not ring; and the use of the hammer and punch or dye for coining (first mentioned in Aesch. Suppl. 282) was very apt to cause this defect.—ὀρθῶς κοπέισι, with the impression straight and not (as is very frequent in old coins) awry, παρακεκομμένοις, Aesch. 517.

727. εὐγενεῖς. The upper

ἄνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε κἀγαθούς,  
καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ  
μουσικῇ,

πrouσελόμεν, τοῖς δὲ χαλκοῖς καὶ ξένους καὶ  
πυρρίαις 730

καὶ πονηροῖς καὶ πονηρῶν εἰς ἅπαντα χρώμεθα  
ὑστάτοις ἀφυγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ  
οὐδὲ φαρμακοῖσιν εἰκὴ βᾶδῖως ἐχρήσατ' ἄν.

ἀλλὰ καὶ νῦν, ὧν ὅητοι, μεταβαλόντες τοὺς τρέ-  
πους,

χρήσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορθώσασι  
γὰρ 735

classes, as contrasted with the mob led by the demagogues. Fritzsche remarks that Cleophon and the citizens made *δτιμοι*, in the former part, correspond to Cleigenes and the 'well-born' in this.

729. *παλαίστρας*. Eur. El. 528, *ὁ μὲν* (sc. *πλόκαμος*) *παλαίστρας ἀνδρὸς εὐγενοῦς τραφεῖς*, *ὁ δὲ κτενισμοῖς θήλης*. Compare Bacch. 455.

730. *πυρρίαις*. Under this nickname of a slave, 'Red-pate,' Cleophon seems alluded to (679). —*χαλκοῖς*, more properly *ὑποχαλκοῖς*, alloyed with copper.

730. *πrouσελόμεν*. Bergk reads in his text *πrouσελόμεν*, but he thinks the true reading is *πrouσελόμεν*, "secundum Arcadum dialectum." (Compare *ἔρεθρον* = *βδραθρον*, and *ἐπιζάρει*, as from *βαρός*). Curtius (Gr. Et. II. 555) seems to disapprove Buttman's explanation of *F* coalescing with *πρό*. So does Fritzsche; but he avows himself unable to analyse the word.

731. *εἰς ἅπαντα*. The usual idiom is *χρήσθαι τινί τι*, 'to put

something to a particular purpose,' as in 725, *χρώμεθ' οὐδέν*. Very rarely a preposition is added. Meineke here reads *καὶ πονηρῶν οὖσι πάντα χρώμεθα*.

733. *φαρμακοῖσιν*. 'Scapegoats,' human victims sacrificed by way of expiation to the infernal gods, even in the most civilized time of Athens, at the feast of the Thargelia, either annually or (as Bothe thinks) on special occasions. The custom seems analogous to the burying of a Vestal alive, and some other acts of 'devotion' in Greek and Roman history and mythology, involving the sacrifice of human life. These victims were also called *καθάρματα*. See Equit. 1405. From the context here we may assume that none but the vilest criminals were so made away with. From Aesch. Eum. 304, *ἐμοὶ τραφεῖς τε καὶ καθιερωμένοις*, it may probably be inferred that the victims were fed and fattened up as if for a cannibal banquet, which, in theory, the horrid rite was.



εὐλογον· κἄν τι σφαλῇ, ἐξ ἀξίου γοῦν τοῦ  
ξύλου,  
ἦν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκῇ-  
σετε.

- ΑΙ. νῆ τὸν Δία τὸν σωτήρα, γεννάδας ἀνὴρ  
ὁ δεσπότης σου. ΞΑ. πῶς γὰρ οὐχὶ γεννάδας,  
ὅστις γε πίνειν οἶδε καὶ βινεῖν μόνον; 740  
ΑΙ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρυς,  
ὅτι δούλος ὦν ἔφασκες εἶναι δεσπότης.  
ΞΑ. ὦμωξε μέντ' αὖν. ΑΙ. τοῦτο μέντοι δουλικὸν  
εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.  
ΞΑ. χαίρεις, ἰκετεύω; ΑΙ. μᾶλλ' ἐποπτεύειν δοκῶ,  
ὅταν καταράσσωμαι λάθρα τῷ δεσπότη. 746

736. εὐλογον. If you succeed, your success will be creditable to you; if you do fail, you will at least be thought by people of sense to have been hanged on a respectable gibbet. The article means, ἀξίον εἶναι δοκῇσι τὸ ξύλον ἐξ οὗ κ.τ.λ. Fritzsach says the origin of the proverb was Timon's hanging himself on a fig-tree, the wood of which was of no value.—εὐλογον, sc. ἔσται, for εὐλογίαν προσθήσει. There was a proverb, cited by the Schol., ἐξ ἀξίου γοῦν κἄν ἀπάγξασθαι ξύλου, 'You may even submit to death if the cause is a creditable one.'

737. "Post h. v. plura deesse videntur." Bergk. And Fritzsach observes of the contest that follows, "hic locus, quo tragicorum certamen praeparatur, nescio quo pacto mihi saepe displicuit, quum modo breviorum esse, modo totum aliter institutum cuperem."

738. Aeacus, who has not hitherto got much evidence out of Dionysus, remarks to Xan-

thias that his master really is quite the gentleman for, his pluck under the lash. *Gentleman* indeed, says Xanthias, when wine and women are his sole concern. See Ach. 78.

741. τὸ δὲ μὴ κ.τ.λ. 'The idea of his not flogging you when you were fairly convicted, for saying you were the master when you were only the slave!' For the use of the infinitive cf. Nub. 268, Eur. Med. 1052, Alcest. 832. There was an ancient variant ἐξελέγξαν'.

743. τοῦτο. This contempt for your master, implied in the threat just uttered.

745. ἐποπτεύειν. 'To be in heaven,' 'to be enjoying a sight of the most sacred mysteries,' τὰ τέλεα καὶ ἐποπτικὰ.—The fellowship and sympathy in roguery between the minion of Pluto and the minion of Dionysus are very wittily described. The poet delighted to make the gods seem no better than men. Cf. Pac. 849.

- ΞΑ. τί δὲ τουθορύζων, ἤνικ' ἂν πληγὰς λαβὼν  
πολλὰς ἀπίης θύραζε; ΑΙ. καὶ τοῦθ' ἤδομαι.
- ΞΑ. τί δὲ πολλὰ πράττων; ΑΙ. ὡς μὰ Δί' οὐδὲν  
οἶδ' ἐγώ.
- ΞΑ. ὁμόγνι Ζεῦ καὶ παρακούων δεσποτῶν 750  
ἄττ' ἂν λαλώσι; ΑΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι.
- ΞΑ. τί δὲ τοῖς θύραζε ταῦτα καταλαλῶν; ΑΙ. ἐγώ;  
μὰ Δί', ἀλλ' ὅταν δρῶ τοῦτο, κάκμαινομαι.
- ΞΑ. ὦ Φοῖβ' Ἀπολλον, ἔμβαλέ μοι τὴν δεξιάν,  
καὶ δὸς κύσαι καὶ τὸς κύσον, καὶ μοι φράσον, 755  
πρὸς Διός, ὃς ἡμῖν ἐστὶν ὁμομαστιγίας,  
τίς οὗτος οὖνδον ἐστὶ θόρυβος χῆ βοή  
χῶ λοιδορησμός; ΑΙ. Αἰσχύλου κεύριπιδου.
- ΞΑ. ἂ. ΑΙ. πρᾶγμα, πρᾶγμα μέγα κεκίνηται, μέγα  
ἐν τοῖς νεκροῖσι καὶ στάσις πολλή πάνυ. 760
- ΞΑ. ἐκ τοῦ; ΑΙ. νόμος τις ἐνθάδ' ἐστὶ κείμενος  
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,

747. τουθορύζων, whimpering and whining. See Ach. 683.—πληγὰς λαβὼν, viz. for cursing your master.

749. πολλὰ πράττων, 'when meddling in his affairs.' Cf. 228.—ὡς οὐδὲν, i.e. οὕτω χαίρω ὡς οὐδὲν ἄλλο οἶδα χαίρων, or, οὕτως ἥδὴ ὡς οὐδὲν ἄλλο ὦν οἶδα.

750. παρακούων. Stealthily and wrongly hearing. Schol. λάθρα ἐπακροώμενοι. Perhaps he means, 'misunderstanding an order on purpose.' With the next line cf. 103.

752. θύρασι Meineke. The adverb (as in Ach. 1222) expresses motion towards. On the form in *se* see Curtius, Gr. Etym. II. 615, who thinks it is altered from a locative in *ya*.

753. δταν κ.τ.λ. 'Nay, when I do that, I am in ecstasies!'

—μὰ Δία implies οὐ μόνον μαίνομαι, ἀλλὰ κ.τ.λ., cf. 779.

756. For ὁμόδουλος Xanthias says ὁμομαστιγίας, meaning, as the Schol. explains, the Ζεὺς who is patron-god of slaves. His title probably was Ζεὺς Κτήσιος (Aesch. Ag.) rather than Ζεὺς δοῦλος.

759. Meineke includes the *α* in Aecacus' speech, in which he follows MS. Rav. and Fritzsche. He further adopts Bergk's suggestion in transposing the whole verse 758 to follow 760,—a change much for the worse. He would thus give to Xanthias χῶ λοιδορησμός Αἰσχύλου κεύριπιδου ἐκ τοῦ; Fritzsche continues the words Αἰσχύλου κεύριπιδου to Xanthias.

762. ἀπὸ τῶν τεχνῶν. The commentators, following the

τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων  
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,  
θρόνον τε τοῦ Πλούτωνος ἐξῆς, ΞΑ. μανθάνω.

ΑΙ. ἕως ἀφίκοντο τὴν τέχνην σοφώτερος 766  
ἕτερός τις αὐτοῦ τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;

ΑΙ. ἐκεῖνος εἶχε τὸν τραγωδικὸν θρόνον,  
ὡς ὦν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς;

ΑΙ. ὅτε δὴ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο 771  
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις  
καὶ τοῖσι πατραλοῖαισι καὶ τοιχωρῆχοις,  
ὅπερ ἔστ' ἐν "Αἰδου πλήθος, οἱ δ' ἀκροώμενοι  
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν 775  
ὑπερεμάνησαν, κἀνόμισαν σοφώτατον  
κἄπειτ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου,

Schol., assume that such a law really existed in Athens. But it may be doubted if the *σίτησις ἐν Πρυτανείῳ* was ever given to any but public benefactors. With mere skill in arts and professions it cannot seriously be connected, nor the *προεδρία*, which is implied in *θρόνον τοῦ Πλούτωνος ἐξῆς*.—*δοσαι μεγάλαι*, e.g. as *ποιητικῇ, ῥητορικῇ* &c., opposed to *βάνανσοι*.

765. Meineke reads *μανθάνεις*; and makes the question a part of Aescus' speech.

766. *ἕως ἀφίκοντο*. For the optative see on 24 sup. Here *ἔδει* follows as if *ἔκειτο* had preceded.

768. *τί δῆτα κ.τ.λ.* 'Why then has this caused alarm to Aeschylus?' Cf. 757.

771. *ὅτε δ' οὖν* Fritsch; but *δ' οὖν* (inf. 804) gives the sense of 'at all events,' 'be that as it may,' and is not here appro-

priate. The *δῆ* may be rendered, 'So, when Euripides came down here' &c.—*ἐπεδείκνυτο*, 'he began to spout,' or to make rhetorical *ἐπιδείξεις*. His plays, it is hinted, were so full of clap-trap that none but scamps would hear them.

772. *τοῖς βαλαντιοτόμοις* Fritsch and vulg. The best MSS. give *καὶ τοῖς βαλαντιοτόμοις*.

775. *λυγισμῶν* (al. *λογισμῶν*, Schol.), 'his twistings and turnings.' Both seem figures borrowed from wrestling. Aesch. Suppl. 623, *δημηγόρους δ' ἤκουσεν εὐπειθεῖς στροφὰς δήμος Πελασγῶν*. Soph. Trach. 779, *μάρψας ποδὸς νιν, ἄρθρον ᾧ λυγίζεται*. The popularity of the poet's legal and sophistical language is here plainly asserted. See Pac. 534.

777. *ἐπαρθεῖς*. 'Being put up to it,' viz. by his hearers,

- ἔν' Αἰσχύλος καθήστο. ΞΑ. κοῦκ ἐβάλλετο;  
 ΑΙ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν  
 ὁπότερος εἴη τὴν τέχνην σοφώτερος. 780  
 ΞΑ. ὁ τῶν πανούργων; ΑΙ. νὴ Δί', οὐράνιον γ' ὅσον.  
 ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι σύμμαχοι;  
 ΑΙ. ὀλίγον τὸ χρηστὸν ἐστίν, ὥσπερ ἐνθάδε.  
 ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται;  
 ΑΙ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 785  
 κἀλεγχον αὐτῶν τῆς τέχνης. ΞΑ. κἀπειτα πῶς  
 οὐ καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου;  
 ΑΙ. μὰ Δί' οὐκ ἐκεῖνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον,  
 ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιάν,  
 κἀκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου 790  
 νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειδημίδης,

'elated with conceit.'—ἀντελάβετο, 'put in a claim to the tragic throne.' Cf. 787.

778. οὐκ ἐβάλλετο. 'Wasn't he pelted?' Schol. οὐκ ἐλιθοβολεῖτο.

781. οὐράνιον ὅσον, 'loud enough to reach the sky.'

783. ἐνθάδε, here in the lower world (with an allusion to 'here in the theatre'). Fritzsche compares Thucyd. vi. 35, ὀλίγον δ' ἦν τὸ πιστεῦον τῷ Ἑρμοκράτει.

786. ἐλεγχον, 'an examination.'

788. ἔκυσε. He had no feeling of rivalry with Aeschylus, viz. respecting his occupation of the throne; he viewed him only as a friend and fellow-poet. But rather than the honour should pass to Euripides unopposed, Sophocles consented (good easy man as he was) to contest the throne with him.

790. ὑπεχώρησεν. Aeschylus vacated the seat, offering it to Sophocles; or perhaps, 'made room for him on his seat.' The

latter would not at once accept the honour, but resolved to wait, like a combatant kept in reserve, to see the issue of the contest between Aeschylus and Euripides, and to engage with Euripides, should he prove victorious. Aesch. Cho. 866, τοιάνδε πάλην μόνος ὦν ἐφεδρος δισσοῖς μέλλει θεῖος Ὀρέστης ἀψευ. Eur. Rhes. 119, νικῶν δ' ἐφεδρον παῖδ' ἔχεις τὸν Πηλέως.—Κλειδημίδης, probably one of Sophocles' actors. The information had come from this man, that Sophocles would certainly compete with Euripides. This is hardly satisfactory. Accordingly, Meineke reads ὡς ἔφη, Κλειδημίδης κ.τ.λ., "magno sensus discrimine," as he remarks. This makes the actor of Sophocles declare he will contest the honour with Euripides at all events (γε), i.e. though not with Aeschylus. This is plausible; but without a fuller knowledge about Cleidemides we cannot decide.

ἔφεδρος καθεδεῖσθαι· κᾶν μὲν Αἰσχύλος κρατῇ,  
ἔξειν κατὰ χώραν· εἰ δὲ μή, περὶ τῆς τέχνης  
διαγωνιεύσθ' ἔφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρήμ' ἄρ' ἔσται; ΑΙ. νῆ Δί', ὀλίγον ὕστερον.  
κᾶνταῦθα δὴ τὰ δεινὰ κινήσεται. 796

καὶ γὰρ ταλάντῳ μουσικῇ σταθμήσεται.

ΞΑ. τί δέ; μειαγωγήσουσι τὴν τραγωδίαν;

ΑΙ. καὶ κανόνας ἐξόλουσιν καὶ πήχεις ἐπῶν,  
καὶ πλαίσια ξύμπηκτα. ΞΑ. πλυνθεύσουσι γάρ;

ΑΙ. καὶ διαμέτρους καὶ σφήνας. ὁ γὰρ Εὐριπίδης  
κατ' ἔπος βασανιῖν φησὶ τὰς τραγωδίας. 802

ΞΑ. ἡ που βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.

ΑΙ. ἐβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.

793. ἔξειν κ.τ.λ., 'he intended to remain in his place,' i.e. to keep quiet.

795. τὸ χρήμα. 'Will the proceeding (i.e. the κρίσις) then take place?' So Fritzsche, Bergk and Meineke, with MS. Rav., for τί χρ.

796. τὰ δεινὰ, 'those cunning arts will be brought into action.' A common combination, especially in past narrative, as Eur. Taur. 1366, *δθεν τὰ δεινὰ πλῆγματ' ἦν γενεῖδδων*.

798. *μειαγωγήσουσι*. This is said to have been a sacrificial term, when a victim of less than the proper weight was brought forward at the feast of Apaturia. The people, i.e. the company present, called out *μείον τοῦτο*, and the officer who brought it to be weighed in the scale was called, it would seem, *μειαγωγός*. See Hesychius and Photius in v.

799. *κανόνας καὶ πήχεις* form, as it were, one notion, 'two-foot-rules (18 inch rules) of verses,'—*πλαίσια*, 'squares made of

four boards,' like a brickmaker's mould, which suggests the following joke, 'why, are they going to make bricks?' The *πηκτά* are opposed to a bit of board cut into a square, as Hesiod's *πηκτὸν ἀποττόν* is contrasted with *αὐτογυῖς*. The common reading, *πλυνθεύσουσι γε*, as part of Aeneas' speech, was corrected by Kock, whom Meineke follows. Bergk's reading is less happy, *πλυνθεύσουσι γῆν*; Fritzsche (in his note) reads *πλυνθεύσουσι* with two MSS. What he understands by *πλυνθεύειν πλαίσια* he does not state.

801. *σφήνας*. The plays will be, as it were, split open and measured across.—*κατ' ἔπος*, 'verse by verse.'

803. *τὸν Αἰσχύλον*, 'the great Aeschylus.' It is needless to read *τόδ'*, as Ranke proposed.

804. *γοῦν*. The reading of many MSS. and Edd. for *δ'* οὖν of the MS. Rav., which has quite a different sense; see sup. 771. Here *γοῦν* is inferential; 'at all events he bent

- ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα; ΑΙ. τοῦτ' ἦν δύσκολον·  
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὕρισκέτην. 806  
οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,  
ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.  
ΑΙ. λήρὸν τε τᾶλλ' ἡγείτο τοῦ γινῶναι πέρι  
φύσεις ποιητῶν· εἶτα τῷ σῶ δεσπότη 810  
ἐπέτρεψαν, ὅτι τῇ τέχνης ἔμπειρος ἦν·  
ἀλλ' εἰσώμεν ὥς ὅταν γ' οἱ δεσπότηαι  
ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.  
ΧΘ. ἡ που δεινὸν ἐριβρεμέτας χόλον ἐνδοθεν ἔξει,

down his head low and glared like a bull,' viz. when preparing to toss, *ἐς κέρας παρεμβλέπων*, Eur. Hel. 1558. So κάτω κύπτων in Vesp. 279.

807. συνέβαινε. He did not go with the Athenians, i.e. in their religious views; for he was said to have been banished for speaking too freely about the Mysteries. Fritzsche compares Eur. Hel. 1007, ἡ Κύπρις δέ μοι ἴδωκε μὲν εἶη, συμβέβηκε δ' οὐδαμοῦ. Bothe renders this wrongly, *quippe ne Athenienses quidem accipiebat Aeschylus*. 'He both disagreed with their views, (and therefore was unable to get the aid of the Athenians as umpires in the contest,) and at the same time he thought none but an Athenian was a good judge of tragedy.' In this was the ἀπορία,—no one could be found to decide, if the contest did take place. The Schol. explains τοιχωρύχους of the good-for-nothing partisans of Euripides.

809. λήρον. Cf. Lysist. 860, *ὅτι λήρὸς ἐστι τᾶλλα πρὸς Κινησίαν*.

810. "Post φύσεις ποιητῶν unus alterve versus excidit, eratque de Euripide sermo."

Bergk. A very improbable supposition, we are inclined to think. The meaning clearly is, that Aeschylus would not have a fair umpire between himself and Euripides (to these the dual *εὕρισκέτην* refers); he had quarrelled with his own countrymen, and he thought no other person was to be found who was any judge of tragedy at all. The first contest (792) is between Aeschylus and Euripides. Should the latter prevail, the second contest will be between Sophocles and Euripides.

812. *ὅταν γ'*. Meineke gives *ὁπότεν*, the *γε* being absent in MS. Ven.—*ἐσπουδάκωσι*, a rare form of the perfect subjunctive. Similarly Equit. 1149, *ἄτ' ἂν κεκλόφωσί μου*. Aves 1350, *ὅς ἂν πεπλήγη τὸν πατέρα*. Ib. 1457, *ὅπως ἂν ὠφλήκη δίκην*. Soph. El. 1057, *μή μοι βεβήκη*. 'When the masters have taken up a matter in earnest, there is generally a beating in store for the slaves.'

814. *ἐριβρεμέτας*, 'the loud roaring,' i.e. the grandiloquent, poet. Throughout this description, which for versatilitv in epithets may be compared with Nub. 440—455, Aeschylus is

ἥνικ' ἂν ὀξύλαλον παρίδῃ θήγοντος ὀδόντα 815  
ἀντιτέχον· τότε δὴ μανίας ὑπὸ δεινῆς

ὄμματα στροβίσεται.

ἔσται δ' ἵππολόφων τε λόγων κορυθαίολα νείκη,  
σκινδαλάμων τε παραζόνια, σμιλεύματά τ'  
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ρήμαθ' ἵπποβάμονα.

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ρήματα γομφοπαγῇ, πινακηδὸν ἀποσπῶν  
 γηγενεῖ φουσημάτι· 825  
 ἔνθεν δὲ στοματουργὸς ἐπὼν βασανίστρια  
 λίσπη  
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 ἐν ταῖς τραγωδίαισιν ἑτερατεύετο.  
 ΔΙ. ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λῖαν λέγε. 835  
 ΕΤ. ἐγὼ δα τοῦτον καὶ διέσκεμμαι πάλαι,  
 ἀνθρώπον ἀγριοποιόν, αὐθαδόστομον,  
 ἔχοντ' ἀχάλινον ἀκρατὲς ἀπύλατον στόμα,  
 ἀπεριλάλητον, κομποφακελορρήμονα.  
 ΑΙ. ἄλθες, ὦ παῖ τῆς ἀρουραίας θεοῦ; 840  
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- καὶ πτωχοποιεῖ καὶ ῥακιοσυρραπτάδῃ ;  
 ἀλλ' οὔτι χαίρων αὐτ' ἐρεῖς. ΔΙ. παῦ', Αἰσχύλε.  
 καὶ μὴ πρὸς ὀργὴν σπλάγχχνα θερμῆς κότερ  
 ΑΙ. οὐ δῆτα, πρίν γ' ἂν τοῦτον ἀποφῆνω σαφῶς  
 τὸν χωλοποιόν, ὅλος ὧν θρασύνεται. 846  
 ΔΙ. ἄρν' ἄρνα μέλαιναν παῖδες ἐξενέγκατε  
 τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.  
 ΑΙ. ὦ Κρητικὰς μὲν συλλέγων μονωδίας,  
 γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην,  
 ΔΙ. ἐπίσχες οὗτος, ὦ πολυτίμητ' Αἰσχύλε. 851  
 ἀπὸ τῶν χαλαζῶν δ', ὦ πονήρ' Εὐριπίδῃ,  
 ἄπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,  
 ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι  
 θένων ὑπ' ὀργῆς ἐκχέῃ τὸν Τήλεφον· 855

844. Fritzsach considers this verse a parody or quotation, and probably from the *Telephus*. He renders it, 'noli iracundia tua iram Euripidis excitare,' and remarks that πρὸς ὀργὴν would not have been added if σπλάγχχνα had meant the heart of Aeschylus himself. Cf. 856, 997, where the phrase has the usual adverbial sense.

845. οὐ δῆτα, scil. παύσομαι.  
 847. ἄρνα μέλαιναν. Virg. Aen. iii. 120, 'nigram hiemi pecudem.' The Greeks seem to have offered this victim to the god of storms, who is now said ἐκβαίνειν, to be coming forth from his abode to spread havoc on the earth.

849. Κρητικὰς. There may be an allusion to the *Hippolytus*, Phaedra being a Cretan princess; but the Schol. refers it to the play of the *Cretes*, and to a speech of Icarus therein. But he adds, that it may refer to the character of

Aerops in the *Cressae*. Fritzsach takes an entirely different view, and thinks that Euripides is here charged with having introduced characters (like the Phrygian slave in the *Orestes*), who both danced and sang as in the *hyporchemes* invented by the Cretans (Athen. v. p. 181 B), whereas the tragic custom was for the singers and the dancers to be distinct persons. By γάμους ἀνοσίους he means the story of Canace and Macareus, or the loves of a brother and sister, the theme of the *Aeolus* of Euripides, and of one of Ovid's *Epistles*, Heroid. xi. See Nub. 1371.

852. χαλαζῶν, from the battering and pelting of his words, and the coming storm on your devoted head.—ἄπαγε, cf. Pac. 1053, κάπαγ' ἀπὸ τῆς ὀσφύος. Bergk and Meineke read ἀπαγε.

854. κεφαλαίῳ, 'as big as your head,'—formed like ἀμαξαίῳ.—ἐκχέῃ, 'let out your—'

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 ἀντιτέχον· τότε δὴ μανίας ὑπὸ δεινῆς  
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 ἀλλ' οὔτι χαίρων αὐτ' ἐρεῖς. ΔΙ. παῦ', Αἰσχύλε.  
 καὶ μὴ πρὸς ὀργὴν σπλάγχχνα θερμῆς κοτῶ  
 ΑΙ. οὐ δῆτα, πρὶν γ' ἂν τοῦτον ἀποφίνω σαφῶς  
 τὸν χωλοποιόν, οἷος ὦν θρασύνεται. 846  
 ΔΙ. ἄρν' ἄρνα μέλαιναν παῖδες ἐξενέγκατε  
 τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.  
 ΑΙ. ὦ Κρητικὰς μὲν συλλέγων μονοδίας,  
 γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην,  
 ΔΙ. ἐπίσχες οὗτος, ὦ πολυτίμητ' Αἰσχύλε. 851  
 ἀπὸ τῶν χαλαζῶν δ', ὦ πονήρ' Εὐριπίδῃ,  
 ἄπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,  
 ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι  
 θένων ὑπ' ὀργῆς ἐκχέῃ τὸν Τηλέφον· 855

844. Fritsch considers this verse a parody or quotation, and probably from the Telephus. He renders it, 'noli iracundia tua iram Euripidis excitare,' and remarks that πρὸς ὀργὴν would not have been added if σπλάγχχνα had meant the heart of Aeschylus himself. Cf. 856, 997, where the phrase has the usual adverbial sense.

845. οὐ δῆτα, scil. παύσομαι.

847. ἄρνα μέλαιναν. Virg. Aen. iii. 120, 'nigram hiemi pecudem.' The Greeks seem to have offered this victim to the god of storms, who is now said ἐκβαίνειν, to be coming forth from his abode to spread havoc on the earth.

849. Κρητικὰς. There may be an allusion to the Hippolytus, Phaedra being a Cretan princess; but the Schol. refers it to the play of the Cretes, and to a speech of Icarus therein. But he adds, that it may refer to the character of

Aerope in the Cressae. Fritsch takes an entirely different view, and thinks that Euripides is here charged with having introduced characters (like the Phrygian slave in the Orestes), who both danced and sang as in the hyporchemes invented by the Cretans (Athen. v. p. 181 B), whereas the tragic custom was for the singers and the dancers to be distinct persons. By γάμους ἀνοσίους he means the story of Canace and Macareus, or the loves of a brother and sister, the theme of the Aeolus of Euripides, and of one of Ovid's Epistles, Heroid. xi. See Nub. 1371.

852. χαλαζῶν, from the battering and pelting of his words, and the coming storm on your devoted head.—ἄπαγε, cf. Pac. 1053, κάπαγ' ἀπὸ τῆς ὀσφύος. Bergk and Meineke read ἀναγε.

854. κεφαλαίῳ, 'as big as your head,'—formed like ἀμαξιαίῳ.—ἐκχέῃ, 'let out your—

σὺ δὲ μὴ πρὸς ὀργήν, Αἰσχὺλ', ἀλλὰ πρᾶνως  
ἐλεγχ', ἐλέγχου λοιδορεῖσθαι δ' οὐ πρόπει  
ἄνδρας ποιητὰς ὥσπερ ἄρτοπώλιδας.

σὺ δ' εὐθὺς ὥσπερ πρῖνος ἐμπρησθεῖς βοᾷς.

ΕΤ. ἔτοιμός εἰμ' ἔγωγε, κούκ ἀναδύομαι, 860  
δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,  
τᾶπη, τὰ μέλη, τὰ νεῦρα τῆς τραγωδίας,  
καὶ νῆ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον  
καὶ τὸν Μελέαγρον, καὶ μάλα τὸν Τηλέφον.

ΔΙ. σὺ δὲ δὴ τί βουλευεῖ ποιεῖν; λέγ', Αἰσχὺλε. 865

ΑΙ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε·

Telephus, i.e. τὸν ἐγκέφαλον. The *Telephus*, it is well-known, was the special butt of the poet's ridicule. Bothe compares Soph. Phil. 13, μὴ καὶ μάθῃ μ' ἥκοντα κάκχέω τὸ πᾶν σόφισμα, and Mitchell Aesch. Pers. 831, ὄλβον ἐκχέμ μέγαν. Bergk supposes that after this verse some impatient remark of Aeschylus has dropped out of the text.

857. There is a variant of some authority, adopted by Dindorf and Meineke, οὐ θέμις.— ὥσπερ ἄρτοπώλιδας, mulierum ritu. One of this class, and something of a scold, appears in Vesp. 1387 seqq.

859. ὥσπερ πρῖνος. Like a billet of holm-oak which crackles and sparkles when set alight. Perhaps charcoal may be meant; cf. Ach. 666, οἷον ἐξ ἀνθράκων πρῖνων φέσφαλος ἀνήλατο.

861. δάκνειν, δάκνεσθαι, are terms borrowed from cock-fighting. See Equit. 495—7.

862. τὰ ἐπη, the verses for recitation, opposed to τὰ μέλη, the lyric or choral verses sung to the music of the αὐλός.

863. τὸν Πηλέα γε. "Fuit

Peleus Euripideus tragoedia Telepho eiusdem simillima, ut post Musgravium statuit Matthiae p. 251, imprimis propter Horat. A.P. 96 et ibid. 104. Contra Meleager, quae pulchra videtur tragoedia fuisse, supra prae caeteris non castigata est." Fritzsche; who remarks that the Telephus and the Aeolus had already been singled out by Aeschylus for the attack.

864. τὸν Τηλέφον. There is a *bathos* in offering even this much-criticized play for a full and fair examination.

866. ἐβουλόμην. 'It was my wish not to engage in the contest here, because (he adds as a reason) my poetic art has not died with me (i.e. its fame still survives); but it has died with him; so that he will have it to make use of in his pleading.' The plays of Aeschylus were acted by a special decree after his death (Schol. on Ach. 10), so that they remained as it were, on earth, while Euripides' plays did not survive him, but followed him into Hades: a satire more remarkable for wit than for truth.

- οὐκ ἐξ ἴσου γάρ ἐστιν ἀγὼν νῶν. ΔΙ. τί δαί;  
 ΑΙ. ὅτι ἡ ποιήσις οὐχὶ συντέθηκε' ἐμοί,  
 τοῦτ' ὃ δὲ συντέθηκεν, ὥσθ' ἔξει λέγειν.  
 ὅμως δ' ἐπειδὴ σοι δοκεῖ, δρᾶν ταῦτα χρή. 870  
 ΔΙ. ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω,  
 ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων,  
 ἀγῶνα κρῖναι τόνδε μουσικώτατα·  
 ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.  
 ΧΟ. ὦ Διὸς ἐννέα παρθένοι ἀγναὶ 875  
 ♪ Μοῦσαι, λεπτολίγους ξυνετὰς φρένας αἰ καθο-  
 ρᾶτε  
 ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμοις  
 ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογούντες,  
 ἔλθετ' ἐποφύμεναι δίναμιν  
 δεινοτάτοιν στομάτοιν πορίσασθαι 880

Aeschylus means that he has not his plays at hand to quote or to select from, and so stands at a disadvantage with his rival.—For ἐμοί *vulgo* μοι.

871. λιβανωτὸν. A preliminary ceremony at a sacrifice was to throw incense on the flame. Vesp. 96, ὡς περ λιβανωτὸν ἐπιτιθεῖς νομμηρία. Ibid. 860, ἀλλ' ὡς τάχιστα πῦρ τις ἐξενεγκάτω καὶ μυρρίνας καὶ τὸν λιβανωτὸν ἐνδοθεν, ὅπως ἂν εὐξώμεσθα πρῶτα τοῖς θεοῖς. Thesm. 36, ἐξέρχεται θεράπων τις αὐτοῦ πῦρ ἔχων καὶ μυρρίνας, προθυσομένης (f. προθυσομένης δ') ἔοικε τῆς ποιήσεως. See also Aesch. Ag. 1409 Dind., τόδ' ἐπέθου θύος.

872. σοφισμάτων. "Apparently used in an ambiguous sense; *sophisms*, as regards Euripides, *wise remarks*, as regards Aeschylus." Mitchell.

874. ὑπάσατε 'sing to the music.' This is the right sense

of ὑπάδων, *succinere*, which is not, as Bothe teaches, a synonym of προάδων. The preliminary prayer to the Muses resembles that addressed to the Clouds, Nub. 270 seqq.

876. καθορᾶτε. 'Who keep watch over the closely-reasoning shrewd minds of such men as can strike out new thoughts, whenever they come to a contest in disputing with anxious and eager efforts to turn back the adversaries' limbs in the struggle.' The lithe twistings and turnings of wrestlers are called στρεβλά, and are compared to the strofal or clever turns in rhetoric.—For γνωμοτύπων Bothe compares Thesm. 55, Equit. 1379, Nub. 950, γνωμοτύποις μερίμναις.

880. δεινοτάτων. 'Most clever in providing themselves with phrases and outside-strips of verses.' Probably παραπρίσματα



ρήματα καὶ παραπρίσματ' ἐπῶν.

νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ πρὸς  
ἔργον ἥδη.

ΔΙ. εὐχεσθε δὴ καὶ σφῶ τι, πρὶν τᾶπη λέγειν. 885

ΑΙ. Δήμητερ ἡ θρέψασα τὴν ἐμὴν φρένα,  
εἶναί με τῶν σῶν ἄξιον μυστηρίων.

ΔΙ. ἐπίθες λαβῶν δὴ καὶ σὺ λιβανωτόν. ΕΤ.   
καλῶς·

ἔτεροι γὰρ εἰσιν οἷσιν εὐχομαι θεοῖς.

ΔΙ. ἰδιοὶ τινὲς σου, κόμμα καινόν; ΕΤ. καὶ μάλα.

are the waste pieces sawn from roughly squared timber before the planks are cut. For *ρήματα* cf. 824, 839, 924, 929, 1059, 1367. Some critics have thought the word corrupt, but it is hard to see why. As distinct from *νόματα*, 'words,' and *ἔπη*, 'verses,' *ρήματα* are 'phrases.' It seems easy to take *πορίσασθαι* depending on *δεινστάτου*. But Fritzsche appears to regard the construction as *ὥστε αὐτοὺς πορίσασθαι* κ.τ.λ.

883. *ἀγὼν σοφίας*. Eur. *Orest.* 491, *πρὸς τόνδε σοφίας τις ἂν ἀγὼν ἦκοι πέρι*;—ὁ μέγας Hermann for *δε μέγας*.

885. *καὶ σφῶ*. 'Do you two also (the rival poets, as well as the Chorus), say some prayer before you begin to recite the verses.'

886, 7. This couplet, according to the Schol. (or at least the first line, *τοῦτο ἔπος*), is from Aeschylus, who was born at Eleusis, and so invokes the goddess that nurtured his genius. Fritzsche, who argues from the context that the poet must have been initiated, contrary to the opinion of some, thinks that this was the opening couplet of the *Ἑλενίστιοι*,

and that from it were borrowed the similar lines which commence the *Suppliants* of Euripides.

888. The MS. Rav. has *ἐπίθες καὶ δὴ σὺ λιβανωτόν λαβῶν*. Bergk gives *δὴ καὶ σὺ*, Meineke *καὶ δὴ σὺ*. Dindorf supplies *νῦν* at the beginning. Fritzsche *ἐπίθες λιβανωτόν καὶ σὺ δὴ λαβῶν*, observing that *λιβανωτόν* occupies this place in the verse in Vesp. 96 and sup. 871. Perhaps *ἐπίσχει* has dropped out from its resemblance to *ἐπίθες*, in which case *λαβῶν* would naturally be interpolated. See 851.—*καλῶς*, *benigne*, 'no, thank you!' Cf. 508.

890. *σοι* Meineke, who appears to approve Cobet's *σά*.—*κόμμα καινόν*, i.e. like the new and base coinage, sup. 720. The *κακὰ δαιμόνια* alleged against the teaching of Socrates and the rationalists are alluded to. See sup. 311.—The *ether*, or bright upper air, from which the soul was an emanation, is one of his new-fangled divinities. The glib turning of the tongue and the shrewdness to 'smell a rat' (as our proverb is) are also invoked in the coming

ΔΙ. ἔθι δὴ προσεύχου τοῖσιν ἰδιώταις θεοῖς. 891

ΕΤ. αἰθὴρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφυγξ,  
καὶ ξύνεσι καὶ μυκτῆρες ὄσφραντήριοι,  
ὀρθῶς μ' ἐλέγχειν ὧν ἂν ἄπτωμαι λόγων.

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν 895

παρὰ σοφοῖν ἀνδρῶν ἀκοῦσαι τινὰ λόγων

† ἐμμέλειαν ἔπιτε δαταν ἰδόν.

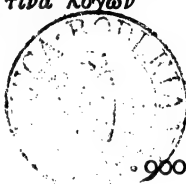
γλώσσα μὲν γὰρ ἡγρίωται,

λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,

οὐδ' ἀκίνητοι φρένες.

προσδοκᾶν οὖν εἰκός ἐστι

τὸν μὲν ἀστεῖον τι λέξει



contest, or, as Fritzsche thinks is also implied, the satirical or capacious spirit of Euripides in occasional allusions to the plays of Aeschylus. Cf. inf. 1483, Nub. 792, ἀπὸ γὰρ δλοῦμαι μὴ μαθὼν γλωττοστροφεῖν.

895. ἡμεῖς γ' Meineke after Cobet. The antistrophe to this short ode occurs inf. 992, according to G. Dindorf; who omits ἐμμέλειαν as a gloss, and understands the passage thus; 'to hear what hostile course of arguments you will pursue.' Perhaps, τιν' ἐπίας' ὁδὸν λόγων, and in 994, 5 μόνον ὅπως μὴ σ' ἀρπάσῃ θυμὸς ἐκτὸς τῶν ἐλαῶν. Bergk has τινὰ λόγων ἐμμέλειαν, and in his critical note says: "ἐμμέλειαν vulgo deest." But it is found in all the MSS. and in the Scholia. Fritzsche gives on his own conjecture ἐμμέλειαν τέ τιν', ἔπη τε δαταν ὁδὸν λόγων. Meineke, with Kock, τινὰ λόγων τιν' ἐμμελείας κ.τ.λ., which does not read naturally, besides that it indicates a lacuna in the antistrophic verse 994. Dr Holden however admits the alteration as "pro-

babilis." Schol. καταχρηστικῶς τὴν τὴν εὐρυθμίαν κυρίως δὲ ἡ μετὰ μέλους δρχησις τραγική. See Vesp. 1503, ἀπολλὺ γὰρ αὐτὸν ἐμμελεία κοῦδύλου.

898. ἡγρίωται. Cf. Pax 620, ἡγριωμένους ἐπ' ἀλλήλοισι καὶ σεσηρότας. Orest. 387, ὡς ἡγρίωσαι πλόκαμον αὐχμηρὸν, τάλας. Similarly βεβαρβάρωσαι ibid. 485.—λῆμα, κ.τ.λ., 'the dispositions of both are full of daring, and their minds are thoroughly roused.'

901. τὸν μὲν, viz. Euripides, who will use polished and elegant phrases, while his adversary will tear up big words by the roots to hurl at him, like the giants in their conflict with Zeus. Cf. 825. Hor. Carm. iii. 4. 55, 'Evulsisque truncis Enceladus jaculator audax.' Euripides was called κομψός, refined in his diction, whence κομψευρικῶς Equit. 18. For λέξει Bergk reads λέξαι, and so Fritzsche with the best copies, nor is the future συσσεδᾶν an argument of weight, as the Attics were fond of varying the deliberative conjunctive with

καὶ κατερρινημένον,  
 τὸν δ' ἀνασπῶντ' αὐτοπρέμνοις  
 τοῖς λόγοισιν  
 ἐμπεσόντα συσκεδᾶν πολ-  
 λὰς ἀλινδθήβρας ἐπῶν.  
 ἀλλ' ὡς τάχιστα χρή λέγειν' οὕτω δ' ὕπως  
 ἐρείτον 905  
 ἀστεία καὶ μίτ' εἰκόνας μίθ' οἷ' ἂν ἄλλος εἴποι.  
 ET. καὶ μὴν ἐμαυτὸν μέν γε, τὴν ποίησιν οἷός εἰμι,  
 ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ'  
 ἐλέγξω,  
 ὡς ἦν ἀλαζὼν καὶ φέναξ, οἷοις τε τοὺς θεατὰς  
 ἐξηπάτα, μῶρους λαβὼν παρὰ Φρυνίχῳ τρα-  
 φέντας. 910

the future. Compare σφηκιᾶν διασκεδῶ, Vesp. 229, σκεδῆ, Aesch. Prom. 25.

902. κατερρινημένον, 'filed down,' and so cleared of superfluities, occurs in Aesch. Suppl. 747.

903. ἀνασπῶντ'. See on 824. Fritzsche places a comma after λόγοισιν, which seems rather the dative of the instrument after ἐμπεσόντα. 'He will attack and rout by a volley of words many cunning shifts in the battle of verses.' Cf. Ach. 686, ἐς τάχος παλεῖ ξυνάπτων στρογγύλοις τοῖς ῥήμασι.

904. ἀλινδθήβρας, Schol. συναγωγὰς, στροφὰς, λεπτολογίας, πλοκάς τοῦ Εὐριπίδου. It is said to mean a place where horses roll themselves. Fritzsche however, with Thiersch, interprets *palaestras*, meaning ἀγῶνας, ἀμιλλήματα. Similar forms are κρεμάθρα and, in the neuter, ἀνάβαθρον, σκανδάληθρον (Ach. 687), στέργηθρον. Perhaps the

prepared area on which the scuffling-matches in the pancratium took place, was so called.—ἐμπεσόντα, perhaps in continuation of the same metaphor. Cf. 945. Here it evidently implies the shifts and turns taken by the verses assailed, in order to get themselves free.

906. εἰκόνας, 'similes,' 'metaphors,' 'imagery,' i. e. no mere shams and pretences, but reality and plain truth. These two verses are spoken by the Coryphaeus.

908. ἐν τοῖσιν ὑστάτοις. He professes a modesty concerning his own merits which he is supposed not to feel.

910. μῶρους. The old race of citizens, not made δεινοὶ and δεξιοὶ by the teaching of sophists and rhetoricians. — παρὰ Φρυνίχῳ, 'in the school of Phrynichus.' He was the predecessor of Aeschylus, and is said to have been a pupil of Thespis. As the author of the Μιλήτρου ἄλω-

- πρώτιστα μὲν γὰρ ἓνα τιν' ἂν καθίσεν ἐγκα-  
λύψας,  
'Αχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ  
δεικνύς,  
πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ τουτί·  
ΔΙ. μὰ τὸν Δι' οὐ δῆθ'. ΕΤ. ὁ δὲ χορός γ' ἤρει-  
δεν ὀρμαθοὺς ἂν 914  
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἂν οἱ δ' ἐσίγων.  
ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καὶ με τοῦτ' ἔτερπεν

σι, the 'Sidonian Women,' and other tragedies, he was held in much the same estimation by the Greeks in the time of Pericles as Ennius was by the Romans in the time of Cicero. So Vesp. 220, Av. 750, Thesm. 164.

911. Bergk and Dind. read *ἓνα τιν' ἂν* with MS. Ven., Meineke *ἓνα γέ τινα* after Dawes. The Rav. gives *ἓνα τινα*.—*καθί-  
σεν*, the aorist of *καθίζω*, made long by the augment. Fritzsche remarks that the Attics do not use any tense of the active *ἔζω*. They said *καθίζω*, but *καθέζεσθαι*.—*ἐγκαλύψας*, 'having muffled his face in his mantle,' as Euripides himself has done in the character of Adrastus, Suppl. 110, to whom Theseus says, *σὲ τὸν κατήρη χλανιδίοις ἀνιστορῶ, λέγ' ἐκκαλύψας κράτα καὶ πόδες γόον*.—By *καθίσεν* nothing more perhaps is meant than the setting the character on the stage, without reference to the sitting position. The remark here given is important. It proves that tragedy was meant to be a spectacle as much as an exercise of eloquence, till it became a political engine. The 'dumb-show,' *πρό-  
σχημα*, especially to represent

the emotion of grief, was continued during the performance of the long choral odes. Nor can any artistic objection be fairly raised against this stage-practice. With justice Fritzsche remarks, "*quae de divino illo et Niobae et Achillis silentio hic Euripides dicit, ea propemodum scurrilia sunt.*"

914. *οὐ δῆτα*, 'No, that they didn't,' i. e. utter a word. The occasional remarks of Dionysus, as an art-critic, are amusingly inept.—*ἤρειδεν*, 'would thrust forward strings of lyric verses in succession, four perhaps, without any interval.' Such long choruses as that at the beginning of the Agamemnon, with a series of strophes and antistrophes, are meant. Yet, as a rule, the extant choruses of Euripides are still longer.—*ἐρείδεν* is usually intransitive, as Equit. 627, *ἤρειδε κατὰ τῶν ἰππέων*, 'he tilted at,' 'threw his whole weight against,' the cavaliers. Nub. 558, *ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Τέρεβλον*.—*ὀρμαθοὺς*, from *εἶρειν*, root *σφρ*, *svat*; see Curtius, Etym. Gr. i. 356.

915. *οἱ δὲ*, the actors, pending the performance of the long ode.

- οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες. ΕΤ. ἡλίθιος  
 γὰρ ἦσθα,  
 σάφ' ἴσθι. ΔΙ. κάμαντῷ δοκῶ. τί δὲ ταύτ'  
 ἔδρασ' ὁ δεῖνα;  
 ΕΤ. ὑπ' ἀλαζονείας, ἔν' ὁ θεατῆς προσδοκῶν καθοῖτο,  
 ὁπόθ' ἢ Νιόβη τι φθέγγεται· τὸ δρᾶμα δ' ἂν  
 διήει. 920  
 ΔΙ. ὦ παμπόνηρος, οἶ' ἄρ' ἐφενაკιζόμεν ὑπ' αὐτοῦ.  
 τί σκορδιναῖ καὶ δυσφορεῖς; ΕΤ. ἔτι αὐτὸν  
 ἐξελέγχω.  
 καῖπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δρᾶμα  
 ἤδη μεσοίη, ῥήματ' ἂν βόεια δώδεκ' εἶπεν,  
 ὀφρὺς ἔχοντα καὶ λόφους, δεῖν' ἄττα μορμω-  
 ρωπά, 925  
 ἄγνωτα τοῖς θεωμένοις. ΑΙ. οἴμοι τάλας.  
 ΔΙ. σιώπα.

917. οἱ λαοῦντες Bothe.—  
 ἄρ' ἦσθα Bergk and Fritzsche  
 with Elmsley for γὰρ ἦσθα.  
 Between 'then you were foolish'  
 and 'because you were foolish'  
 the difference is very slight, and  
 (if necessary) ἡλίθιος was easily  
 pronounced as a trisyllable.

918. ὁ δεῖνα. This is used  
 to show the extreme stupidity  
 of Dionysus, who does not  
 clearly know even whom they  
 are talking about. 'Why did  
 What's-his-name do that?'

919. καθοῖτο. A somewhat  
 anomalous optative, like πρόσ-  
 θοιτο. Bergk conjectures καθῆτο,  
 which Meineke adopts from Do-  
 bree. Compare κεκλήτο, μεμ-  
 νῆτο, and see Cobet, Var. Lect.  
 p. 601.—προσδοκῶν, cf. Ach. 10,  
 ὅτε δὴ κεκλήντο προσδοκῶν τὸν  
 Αἰσχύλον. All this, says Eu-  
 ripides, the poet did because he  
 was an impostor.

920. διήει δν, 'would be  
 getting on,' or 'near the end.'  
 The spectators, waiting only till  
 the muffled actor should say  
 something, did not attend at all  
 to the progress of the plot.

922. σκορδιναῖ, 'yawn.' Ach.  
 30, στένω, κέχηνα, σκορδινωμαι.

923. ἐπειδὴ ληρήσειε, quotiens  
 haec lusisset, or pugatus esset.  
 Xen. Cyrop. i. 6. 40, ὅτι δὲ  
 ταχὺ ἐφενγεν, ἐπεὶ εὐρεθείη,  
 ἄλλας κῖνας εἶχες. Plat. Phaed.  
 p. 55 D, ἐπειδὴ ἀνεψχθείη τὸ  
 δεσμοτήριον, quotiens aperturus  
 esset.—μεσοίη, 'was just in the  
 middle,' Aesch. Pers. 435, εὖ  
 νῦν τόδ' ἴσθι, μηδέπω μεσοῦν  
 κακόν. See also Med. 60.

925. μορμωπά, 'boggy-faced.'  
 This compound implies a word  
 μόρμωρος or μόρμυρος by the side  
 οἱ μορμῶ.

926. ἄγνωτα, from ἄγνωτος,  
 ignotus, is to be distinguished

ΕΤ. σαφές δ' ἂν εἶπεν οὐδὲ ἐν ΔΙ. μὴ πρίε τοὺς  
δόοντας.

ΕΤ. ἀλλ' ἡ Σκαμάνδρους, ἡ τάφρους, ἡ 'π' ἀσπίδων  
ἐπόντας

γρυπαέτους χαλκηλάτους, καὶ ῥήμαθ' ἱππό-  
κρημνα,

ἃ ξυμβαλεῖν οὐ ῥάδι' ἦν. ΔΙ. νῆ τοὺς θεούς,  
ἐγὼ γοῦν 930

ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα  
τὸν ξουθὸν ἱππαλεκτρύονα ζητῶν, τίς ἐστιν ὄρνις.

ΑΙ. σημείου ἐν ταῖς ναυσίν, ὠμαθέστατ', ἐνεγέ-  
γραπτο.

from ἀγνώτα, from ἀγνῶς, in-  
scius. Aesch. Cho. 664, ἀγνῶς  
πρὸς ἀγνῶτ' εἶπε συμβαλὼν ἀνὴρ,  
'neither party knowing the  
other.' The accent was cor-  
rected by Lobeck. Mitchell  
compares Oed. T. 58, γνωτὰ  
κοῖκ ἀγνωτὰ μοι. Bergk and  
Meineke read ἀγνωστα with Rav.  
and Schol.—οἶμαι τάλας. The  
idea that he should have been  
unintelligible to the spectators  
especially annoys the poet.

927. Σκαμάνδρους. In treat-  
ing of 'Homerio' subjects he  
used military terms and phrases  
of turgid and break-neck sort,  
the meaning of which it was  
not easy to guess. The critics  
have remarked that in four  
passages of the extant plays  
the Scamander is mentioned.  
—ξυμβαλεῖν, to combine, put  
together intelligibly. Cf. Prom.  
Vinct. 775, ἡδ' οὐκέτ' εὐξέμβλητος  
ἡ χρησμοφῶσα.

928. ἐπ' ἀσπίδων. The de-  
vices on the warrior's shield  
are given in the Seven against  
Thebes; possibly γρυπαέτους  
may refer to the Σφιγγὲς ὠμόσι-

τος. Welcker thought Memnon's  
shield was referred to.

931. ἤδη ποτ'. This is thought  
to be borrowed from Hippol.  
375, ἤδη ποτ' ἄλλως νυκτὸς ἐν  
μακρῷ χρόνῳ θνητῶν ἐφρόντισο'  
ἢ διέφθαρται βίος. From the  
Persian or Assyrian embroide-  
ries he had seen in the wars,  
the poet appears to have intro-  
duced some of the strange  
figures (like the hawk-headed  
men on the stones from Nine-  
veh). Cf. Pac. 1177, κἄτα φεύ-  
γει πρῶτος ὥσπερ ξουθὸς ἱππα-  
λεκτρῶν, where the Schol. says  
the word was used in the Μυρ-  
μιδόνες. Meineke adopts from  
Bothe's conjecture ἱππαλέκτορας,  
and in 937 ἱππαλέκτορας from  
Fritzsche. It may be question-  
ed if the υ was not elided in  
the oblique cases, as in Nub.  
1427, 1430, so that the pronun-  
ciation was δλέκτρονας, as in  
Homer 'Ενυάλιος is a quadri-  
syllable, perhaps 'Ενάλιος. But  
ἱππαλεκτρῶν may have come  
from metrical necessity, as in  
Av. 800.

933. σημείου. 'It was paint-

- ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ᾧμην Ἐρυξιν εἶναι.  
 ΕΥ. εἰτ' ἐν τραγωδαίαις ἐχρῆν κάλεκτρυνόνα ποιῆσαι;  
 ΑΙ. σὺ δ', ὦ θεοῖσιν ἐχθρέ, ποῖ' αἴτ' ἐστὶν αἴτ'  
     ἐποίεις; 936  
 ΕΥ. οὐχ ἱππαλεκτρυνόνας μὰ Δί' οὐδὲ τραγελάφους,  
     ἅπερ σύ,  
     ἂν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς γρά-  
     φουσιν  
     ἀλλ' ὡς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ  
     πρῶτον εὐθὺς

ed as a figure-head on the ship, you stupidest of creatures.' See Thuc. vi. 31.

934. Ἐρυξιν. The point of the joke is obscure to us. Possibly the son of Philoxenus had a prominent aquiline nose, or was in some way deformed or crook-backed.

935. κάλεκτρυνόνα. Euripides thinks the word unworthy of the dignity of tragedy. Aeschylus has used ἀλέκτωρ in Agam. ad fin., Eum. 862, and alluded to ἡλέκτωρ, a name for the sun, under Ζηνὸς ὄρνιν in Suppl. 212. Hamaker proposed to omit this verse. But it is very appropriate: 'if it was only a figure-head, it was not a theme for tragedy.'

936. ποῖά γ' Fritzsch with MS. Rav.

938. παραπετάσμασιν. On the tapestry for curtains, cushions, or divans, imaginary animals were wrought, and some think this is the origin of certain traditional patterns on India shawls. From such fanciful creations heraldry in later times borrowed its wyverns, basilisks, unicorns, &c., as the Greeks had their hippocentaurs and

their chimaeras. Pliny N.H. viii. 33 mentions the tragelaphus, and Fritzsch cites the word from Lucian's Prometheus, i. 7. Certain it is that goats and stags have many points of affinity, and the term is still used by naturalists.

939. τὸ πρῶτον — οἰδοῦσαν. 'Swelling, when I first got it from you, with bombast and ponderous words.' The metaphor is well kept up from the prescription of a physician to a dropsical patient. For *λοχναίνειν*, 'to reduce,' see Aesch. P. V. 380, καὶ μὴ σφριγῶντα θυμὸν λοχναίνει βλεφ.—ἐπυλλῖοις, see Ach. 398, Pac. 532. — *περιπάτοις*, 'strolls,' 'country-walks,' such as were recommended to Phaedrus by his medical adviser, Plat. Phaedr. *init.* — Bothe renders it *sermonibus, disputationibus*, comparing 953. It would thus refer to the walking-lectures in the Lyceum.—*τευτῆλοις*, 'beet-roots,' or some variety of it like our 'mangold wurzel.' The juice, as Bothe shows, was recommended as a sedative and purifier of the blood, and for reducing tumours.

οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπα-  
 χθῶν, 940  
 ἴσχυανα μὲν πρῶτιστον αὐτὴν καὶ τὸ βάρος  
 ἀφείλον  
 ἐπυλλοίσι καὶ περιπάτοις καὶ τευτλίοισι λευ-  
 κοῖς,  
 χυλὸν διδοὺς στωμυλμάτων, ἀπὸ βιβλίων ἀπη-  
 θῶν  
 εἰτ' ἀνέτρεφον μονῳδαῖς, Κηφισοφῶντα μιγνύς.  
 εἰτ' οὐκ ἐλήρουν ὃ τι τύχοιμ', οὐδ' ἐμπεσῶν  
 ἔφυρον, 945  
 ἀλλ' οὐξιών πρῶτιστα μὲν μοι τὸ γένος εἶπ'  
 ἂν εὐθὺς

943. ἀπηθῶν, 'straining it (the juice) clear from books,' i. e. from the written essays on rhetoric &c. which were beginning to be used, in place of the oral instructions formerly given: see on 53. "Hoc loco" (says Fritzsche) "non vera, sed verissima audivit Aeschylus."

944. ἀνέτρεφον, 'I fed it up,' another term derived from nursing patients.—μονῳδαῖς, cf. 849. "Displicuisse videntur Comico in Euripide propterea, quod illis justo frequentius usus fuerit." Bothe.—μιγνύς, sc. σὺν αὐταῖς. The mixing of ingredients is primarily meant, with a sly allusion, perhaps, to some gossip about Cephisophon the actor having had some affair with the poet's wife. See inf. 1408. According to the Schol. he was a slave who was supposed to assist Euripides in his compositions, an idea perhaps derived from 1468 inf. Dr Holden however (Onomast. Ar. in v.) refers to Arist. frag.

316, where he is said συμποιεῖν τὴν μελωδίαν. The story of his being a slave came, as Dr Holden plausibly conjectures, from Ach. 395, where Cephisophon appears to open the poet's door to Dicaeopolis. By far the most natural sense of the passage is, that Euripides was indebted for much of his success to the clever acting of Cephisophon.

945. ὃ τι τύχοιμ', supply ληρῶν, 'in a random way,' or 'on any subject that presented itself.'—ἔφυρον, 'nor did I suddenly throw myself into a subject and confuse one thing with another.' A metaphor, perhaps, from the mixing of dough. Cf. Prom. V. 450, τὸν μακρὸν χρόνον ἔφυρον εἰκὴ πάντα. By ἐμπεσῶν (sup. 904) the leaning heavily upon the mass seems to be meant.

946. εἶπ' ἂν. Perhaps εἶπεν, as the Greeks very rarely elide the ε of the third person before ἂν, but prefer to say εἶπεν ἂν. In Eur. Ion 354, σοὶ ταῦτόν



τοῦ δράματος. ΑΙ. κρείττον γὰρ ἦν σοι νῆ  
Δί' ἢ τὸ σαυτοῦ.

ΕΤ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρήκ' ἄν  
ἀργόν,  
ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χῶ δούλος οὐδὲν  
ἦττον,

χῶ δεσπότης χῆ παρθένος χῆ γραῦς ἄν. ΑΙ.  
εἶτα δῆτα 950

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα; ΕΤ.  
μὰ τὸν Ἀπόλλω·

δημοκρατικὸν γὰρ αὐτ' ἔδρων. ΔΙ. τοῦτο μὲν  
ἔασον, ὦ τάν.

οὐ σοὶ γάρ ἐστι περίπατος κάλλιστα περί γε  
τούτου.

ΕΤ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα ΑΙ. φημί  
κἀγώ.

ἦβη, εἴπερ ἦν, εἶχ' ἄν μέτρα,  
Dr Oberdick has lately suggested  
εἴπερ, εἶχεν ἄν μέτρα. See  
sup. 39. Here the ἄν is the  
less necessary because historic  
tenses precede.

948. οὐδὲν, sc. πρόσωπον,  
'no character was left without  
some part.' The criticism on  
this boast (950, 1) implies that  
women and slaves should speak  
in tragedy either not at all, or  
in a subordinate way. We may  
ask, what would Aeschylus or  
Sophocles be to us without their  
female characters? The only  
innovation was the dialogue  
with slaves. As for γραῖς, Aesch.  
Eum. 38 may be compared with  
Eur. Hel. 437 and Hec. 59.

952. δημοκρατικόν. In allow-  
ing every member of the δῆμος,  
even slaves, the right of speak-  
ing, the poet avers that he  
acted more constitutionally than

the aristocrat Aeschylus. Dio-  
nysus advises him to give up  
that claim, for that is not one  
of the περίπατοι he boasted of  
sup. 942. The use of κάλλιστα  
adverbially, for κάλλιστος, is  
rather remarkable. 'You have  
not a ground (διατρεβή, or sub-  
ject) that you can go upon very  
well on *that* matter.' The  
meaning perhaps is, that Eu-  
ripides' repeated attacks on the  
influence of the demagogues  
threw a doubt on his claims  
to being such an extreme libe-  
ral. Inf. 1443 he seems to side  
with the oligarchs. Hermann,  
'pereleganter,' as Fritzsche says,  
referred this verse to Euripides'  
residence in Macedonia at the  
court of Archelaus.

954. τουτουσὶ, viz. the spec-  
tators. Aeschylus thinks the  
citizens are too much given to  
talking, and that the benefit

ὥς πρὶν διδάξαι γ' ὠφελές μέσος διαρραγῆναι.  
 ΕΤ. λεπτῶν τε κανόνων εἰσβολὰς ἐπῶν τε γωνυ-  
 ασμούς, 956  
 νοεῖν, ὀρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,  
 κάχ' ὑποτοπείσθαι, περινοεῖν ἅπαντα ΑΙ. φημὶ  
 κάγω.

ΕΤ. οἰκεία πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς  
 ξύνεσμεν,  
 ἐξ ᾧ γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ οὔτοι  
 ἤλεγχον ἂν μου τὴν τέχνην· ἀλλ' οὐκ ἐκομπο-  
 λάκουν 961  
 ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον  
 αὐτοὺς

conferred was no benefit at all. "Euripidea poësis utilissima putabatur eloquentiae studiosis (Quintil. Instit. Orat. x. 1)." Fritzsche.

956. κανόνων, see sup. 799. 'I taught them,' says Euripides, 'to introduce subtle canons and to apply squares to verses,—to use their minds as well as their eyes, to be intelligent, to turn and to twist, to love, to plot, to be ever suspecting evil, to be curiously inquisitive about everything.' Plato uses *καυμπόποιος* in several places. Fritzsche combines *στρέφειν ἐρᾶν*, 'to have a fondness for quibbling,' comparing *ἦρα φαγεῖν ἀλλάντας* Ach. 146 &c. But Mitchell oppositely quotes Hipp. 347, *τί τοῦθ', ὃ δὴ λέγουσιν ἀνθρώπους ἐρᾶν*; Ibid. 441, *ἐρᾶς τί τοῦτο θαῦμα; σὺν πολλοῖς βροτῶν*. Meineke suggests *περᾶν*. There is much wit in making Euripides boast of the social evils of the day as benefits derived from his own teaching. "Haec scripta sunt verissime et proprie valent

de Euripidea poesi." Fritzsche. 959. ἐξηλεγχόμην, sc. εἰ μὴ καλῶς ἐποίουν.—οὔτοι, the spectators.

961. κομπολακεῖν (ληκ, λακ), 'to talk big,' does not elsewhere occur. The poet says he did not, by 'sensational' stage-effects, draw his audience away from their common-sense, nor represent Cycnus or Memnon or heroes of that sort on horses with bells to their trappings, to scare and amaze.

The 'Homer' current in the time of Aeschylus gave a prominent place to these and other heroes who in later times dropped comparatively out of notice. Cf. Aesch. Theb. 385, *ἔπ' ἀσπίδος δὲ τῷ χαλκῆλατοι κλάζουσι κύδωνες φόβον*. Rhes. 306, *Γοργῶ — χαλκῇ μετώπῳς ἱππικοῖσι πρόσωτος πολλοῖσι σὺν κῶδῳσιν ἐκτύπει φόβον*. Cycnus, a son of Poseidon, and Memnon the son of Eos, were slain by Achilles. See Quintus Smyrnaeus, iv. 153, xiv. 131, and ii. 542.

Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαρο-  
πῶλους.

γνώσει δὲ τοὺς τούτου τε κάμους ἑκατέρου  
μαθητάς.

τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μανῆς,  
σαλπυγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπ-  
ται, 966

οὔμοι δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ  
κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ  
πάντα,

965. Φορμίσιος. Some big hairy fellow, ridiculed as such in *Eccles.* 91. He seems to have taken a part in bringing back the people from the Peiraëus after the dissolution of the Thirty: see Holden, *Onom.* Ar. p. 943, and Fritzsach's note. Megaenetus was said to have been ridiculed for some similar characteristics, and as αὐθάδης, ἀναισθητός, καὶ οὐκ ἄσπετος (Schol.). The joke in ὁ Μανῆς is quite unknown to us. Some take it as a common nickname for a slave; others read Μάγνης (Bothe), μανῆς (Meineke, after Fritzsach), Μάνης (Bothe), μανῆς MSS. Ven. and R. Fritzsach refers to Hesych. in Μάνης and Μάγνης, and infers from his words that an unlucky dice-player was so called. "Opponi igitur sibi invicem Megaenetum Aeschyli discipulum, infelicem aleatorem, et Theramenem, Euripidis alumnium, aleatorem felicissimum." (Dr Holden, *Onomast.* Ar. p. 836.)—Cleitopho, "homo non plane obscurus, sed dialogo cognomine qui Platonis inscribitur nobilitatus,

et cum Thrasymacho sophista commemoratus in loco vere Platonico *Republ.* p. 328 B.—Hoc loco perstringitur ut mobili et versuto ingenio Theramenis in modum" (ibid. p. 855). Fritzsach supposes that his indolence or ἀπραγμοσύνη as a follower of Socrates is satirized. The pupils of Aeschylus are designated 'men of trumpets and lances and long beards, men who can fasten their victims to pine-trees by their dog-like grin.' Cf. Pac. 481, γλίσχρότατα σαρκαζόντες ὥσπερ κυνίδια. The robber Sinis was said to have killed his victims by tying them to bent fir-trees. Thus the poet describes those who tear people's characters by satire and ridicule. Fritzsach, "amarulento risu Sinidem referentes. Videtur enim Sinis iste, qui pinus reflectebat occidendi causa, ita pictus esse, ut vultum referret acerbè iridentis. Hoc vultu erant etiam Phormisius et Megaenetus iidemque ingentem Sinidis fortitudinem aemulari videbantur."

ὃς ἦν κακοῖς πον περιπέσῃ καὶ πλησίον πα-  
ραστῇ,

πέπτωκεν ἔξω τῶν κακῶν, οὐ Χίος, ἀλλὰ Κείος.

ΕΤ. τοιαῦτα μέντοι σωφρονεῖν 971

τούτοισιν εἰσηγησάμην,

λογισμὸν ἐνθεῖς τῇ τέχνῃ

καὶ σκέψιν, ὥστ' ἤδη νοεῖν

ἅπαντα καὶ διειδέναι 975

τά τ' ἄλλα καὶ τὰς οἰκίας

οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,

κύνασκοπεῖν, πῶς τοῦτ' ἔχει;

970. οὐ Χίος κ.τ.λ. There is much uncertainty as to the true explanation of this phrase, which seems to have been applied to dice-players. Fritzsche cites an important scholium on Plato p. 320 B, τῶν δὲ βόλων ὁ μὲν τὰ ἐξ ἐνδράμενος Κῶος καὶ ἐξίτης ἐλέγετο, Χίος δὲ ὁ τὸ ἐν καὶ κύων. λέγεται δὲ τις καὶ παροιμία ἀπὸ τούτου, ὅλον Χίος παραστὰς Κῶον οὐκ ἐδῶ. He gives the sense thus: Theramenes escaped by a slight change of principle or profession, no greater in fact than the difference in sound between Χίος and Κείος. He supposes the poet to have had in mind the real form of the proverb, which was applied to men clever at getting themselves out of a scrape by some change of their policy, or (as we say) by playing different cards,—οὐ Χίος, ἀλλὰ Κῶος. But Κῶος was changed to Κείος because Theramenes was born in Ceos. Bothe contends that Κείος, not Κῶος, is the true reading, and that the people of Ceos had a good repute, like Simonides, Bacchylides, and Prodicus, while the

Chians were disliked and suspected by the Athenians. Cf. Pac. 171, πέντε τάλανθ' ἡ πόλις ἢ Χίων διὰ τὸν σὸν πρωκτὸν ὀφλήσει. Thus, he says, "Ceum se simulare solebat Theramenes, cum esset Chius, i. e. nequam."

971. σωφρονεῖν. To be as wise as Theramenes in looking after their own interests. So Rav. and Ven., for the vulg. μέντοι γὰρ φρονεῖν, which Bergk retains. Meineke has μέντοι γὰρ φρονεῖν.

974. ὥστ' ἤδη κ.τ.λ. He speaks of the practical result of the teaching of his tragedies in domestic life, not of the actual subject-matter of the plays, as Bothe supposes, adding, "indigna talia cothurno." It seems best to construe νοεῖν καὶ διειδέναι ἅπαντα, 'to understand and to make distinctions in everything.' Thus τὰ τ' ἄλλα will mean, 'and among other domestic virtues, to manage their houses better than before.' The same suspicious and inquisitive character is satirized in Thesm. 396 seqq.

978. ἀνασκοπεῖν. "Diligenter considerare," Fritzsche, who compares Thesm. 666, Eccl. 827.

- πού μοι τοδί; τίς τοῦτ' ἔλαβε;  
 ΔΙ. νῆ τοὺς θεοὺς, νῦν γοῦν Ἀθη- 980  
 ναίων ἅπας τις εἰσιῶν  
 κέκραγε πρὸς τοὺς οἰκέτας  
 ζητεῖ τε, πού 'στιν ἡ χύτρα;  
 τίς τὴν κεφαλὴν ἀπεδήδοκεν  
 τῆς μαινίδος; τὸ τρύβλιον 985  
 τὸ περυσινὸν τέθνηκέ μοι  
 πού τὸ σκόροδον τὸ χιζιζιόν;  
 τίς τῆς ἐλάας παρέτραγεν;  
 τέως δ' ἀβέλτερώτατοι,  
 κεκηνότες Μαμμάκυθοι, 990  
 Μελιττίδαι καθῆντο.  
 ΧΟ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ  
 σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως  
 μή σ' ὁ θυμὸς ἀρπάσας

979. τίς προσλαβεν; Fritzs. τίς τόδ' ἔλαβεν; Bentley.

985. τῆς μαινίδος. 'Who has gnawed off the head of that sprat?' A similar anxiety is expressed about the fate of a dish or platter bought a year ago (περυσινόν, Fritzs.). The trumpery nature of the losses complained of shows the growing 'sharpness' of those who once were regular dolts (Equit. 634). With Fritzs., Meineke reads Μελιττίδαι, which has an apparent relation to the priestesses called Μελισσαι. Bergk has Μελιττίδαι. With the MS. reading μεληττίδαι he compares βλιτομάμμας. Fritzs. regards it as the patronymic of Μελισσος, and shows in a long and learned note that a Μελιττίδης was, like Μαμμάκυθος, a name implying special stupidity. Perhaps it is analogous to the Pla-

tonic taunt ὡς ἡδὲ εἰ, and the familiar address of our country-people, who call each other 'Honey.'

987. τὸ σκόροδον. So Juvenal, xiv. 133, 'filaque sectivi numerata includere porri.'

992. τάδε μὲν κ.τ.λ. 'You see the boast he makes, Aeschylus, and the charge against you.' The verse was the first line of the *Myrmidones*; see frag. 122. It is one of the very few that can be fairly referred to our Homeric texts, viz. the appeal to Achilles to rise and help his countrymen under their recent defeat by Hector. Hermann however (ap. Fritzs.) thinks that the chorus in the play of Aeschylus consisted of legates from the Myrmidones themselves.

994. After θυμὸς Bergk, after ὅπως Meineke, marks a lacuna,

ἐκτὸς οἴσει τῶν ἐλαῶν  
 995 δεινὰ γὰρ κατηγορήκεν.  
 ἀλλ' ὅπως, ὦ γεννάδα,  
 μὴ πρὸς ὄργην ἀντιλέξεις,  
 ἀλλὰ συστειλας, ἄκροισι  
 1000 χρώμενος τοῖς ἰστίοις,  
 εἶτα μᾶλλον μᾶλλον ἄξεις,  
 καὶ φυλάξεις,  
 ἥνικ' ἂν τὸ πνεῦμα λείον  
 καὶ καθεστηκὸς λάβῃς.  
 ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥή-  
 ματα σεμνὰ

though nothing is wanting to the syntax or metre. The strophe is at 895 seqq. Fritzsche, on his own conjecture, has ὦ φέριστε; μόνον ὅπως δὲ κ.τ.λ.

995. ἐκτὸς τῶν ἐλαῶν. To get out of the course in the stadium was to get among or beyond the olives planted along it, *extra oleas vagari*. Cf. Aesch. Cho. 1022, ὥσπερ ξὺν ἵπποις ἡνιοστροφῷ δρόμου ἐξωτέρω.

999. συστειλας, 'reefing your sail, and using only the edge of it.' Cf. Equit. 432, ἐγὼ δὲ συστειλας γε τοὺς ἀλλᾶντας εἶτ' ἀφήσω κατὰ κύμ' ἐμαντὸν οὐριον. Eur. Med. 524, ἄκροισι λαΐφους κρασπέδοις ὑπεκδραμεῖν τὴν σὴν στόμαργον, ὡ γύναι, γλωσσαλγαν.

1001. Vulgo ἄξεις, sc. τὴν ναῦν. Schol. ἐπάξεις τὸν λόγον κατ' αὐτοῦ. Fritzsche reads ἄξεις, which by a somewhat forced interpretation he explains *irruēs*, and supplies τοῖς ἰστίοις. He compares Eur. Troad. 1086, πάντων σκάφος αἰσσον περοῖσι. Mitchell also reads ἄξεις, *in-surgēs*. A better interpretation would be, 'you will put on

more and more speed.' On the whole, this seems the most probable reading. With φυλάξεις we may supply τὸν καιρόν. The sense would be different if he had said τηρήσεις ὅποτε λήψει. 'Watch your time to attack (or board him, as we might say), when you have got the wind light and settled,' i. e. not blowing in gusts. The metaphor is from the *πρωρεὺς*, whose duty it was to watch the sails and keep the ship close to the wind. See Equit. 543.—καθεστηκός, so Equit. 865, ὅταν μὲν ἡ λίμνη καταστῇ. Aesch. Pers. 295, λέξον καταστάς.

1004. πυργώσας. As the first of the Greeks who had built up the fabric of tragedy by grand phrases, and dressed up that which, in the hands of Thespis, had been mere *λήρος*, though dignified with the name of tragedy, i. e. the senseless jokes of the goat-song, Aeschylus is told to take courage and 'give free vent to his flood of eloquence.' The metaphor is from letting water flow that

καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν  
κρουνὸν ἀφίει. 1005

AI. θυμοῦμαι μὲν τῇ ξυντυχίᾳ, καὶ μου τὰ σπλάγχν'  
ἀγανακτεῖ,

εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν ἵνα μὴ φάσκη  
δ' ἀπορεῖν με,

ἀπόκριναί μοι, τίνος οὐνεκα χρὴ θαυμάζειν  
ἄνδρα ποιητὴν;

ET. δεξιότητος καὶ νοουθεσίας, ὅτι βελτίους τε ποιοῦμεν  
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. AI. ταῦτ'  
οὖν εἰ μὴ πεποίηκας, 1010

ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους  
ἀπέδειξας,

τί παθεῖν φήσεις ἄξιος εἶναι; ΔI. τεθνάναι  
μὴ τοῦτον ἐρώτα.

AI. σκέψαι τοῖνυν οἷους αὐτοὺς παρ' ἐμοῦ παρεδέ-  
ξατο πρῶτον,

εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασι-  
πολῖτας,

has been dammed up. Fritzsche regards λῆρον as used παρὰ προσδοκίαν for τέχνην, in which he follows the Schol.

1006. τῇ ξυντυχίᾳ, 'at the circumstance,' viz. at the fate which has befallen me. Mitchell translates, 'at the encounter,' 'at our being thus brought together;' and this may be right. Aeschylus is indignant at having to defend himself against such an adversary, but condescends to put to his rival the effective question, 'What is a good tragic composer?' Euripides replies, in the true spirit of a Sophist, 'The clever political adviser, who makes the citizens better.' In this reply, as before observed, the

stage occupies the position of the modern pulpit or platform, or the leading articles of a modern journal.

1007. Perhaps, ἵνα μὴ φάσκη; δ' κ.τ.λ.

1010. ταῦτ' οὖν Bergk, MS. Bav., τοῦτ' οὖν vulgo.

1011. μοχθηροτάτους. "Superlativo inest vehementissima Euripidis reprehensio, nec valde mirum, Athenienses serio appellari μοχθηροτάτους ut in tanta veteris comoediae licentia." Fritzsche.

1012. τεθνάναι. The Schol. notices the joke of applying to departed spirits the sentence of the law-courts.

1014. τετραπήχεις, 'six feet high,'—a phrase equivalent to

μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν,  
μηδὲ πανούργους, 1015  
ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκο-  
λόφους τρυφαλείας  
καὶ πήληκας καὶ κνημίδας καὶ θυμοὺς ἑπτα-  
βοείους.

ΕΤ. καὶ δὴ χωρεῖ τουτὶ τὸ κακὸν κρανοποιῶν αὐ-  
μ' ἐπιτρίφει.

ΔΙ. καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναίους ἐξε-  
δίδαξας;

Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνόμενος  
χαλέπαινε. 1020

ΑΙ. δρᾶμα ποιήσας Ἄρεως μεστόν. ΔΙ. ποῖον;  
ΑΙ. τοὺς ἔπτ' ἐπὶ Θήβας·

ὃ θεασάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη δάϊος  
εἶναι.

ΔΙ. τουτὶ μὲν σοι κακὸν εἵργασται· Θηβαίους γὰρ  
πεποίηκας

'fine fellows,' without special reference to actual height. So also in Vesp. 552, *ἄνδρες μεγάλοι καὶ τετραπήχεις*.—*διαδρασι-πολίτας*, 'shirking the duties of citizens,' i.e. in service or the state burdens. Ach. 601, *ὁρῶν—νεανίας οἷος σὺ διαδεδρακότας*.

1015. *κοβάλους*. Cf. sup. 104, Equit. 635, where the word is combined, as here, with the idle loitering in the *ἀγορά*.

1016. *πνέοντας*. In the time of the Persian wars they breathed nothing but 'spears and helmets, casques and greaves, and courage of seven-ox-power.' A joke, of course, on the *σκῦτα* of seven folds of bull's hide.

1018. αἶ. 'He'll be the death of me again by his plays on helmets.' Euripides, always an

adherent of the peace-party (like Aristophanes himself), thinks they have had enough of martial tragedy already.

1019. Fritzsche gives this verse together with the next to Dionysus. He says *καὶ τί σὺ κ.τ.λ.* is the remark of a friend; but it may be given to Euripides and taken ironically, 'And pray what did you do to teach them to be so chivalrous?' as in fact *καὶ τίς* has properly this sense, 'Surely no one did' &c. Meineke and Dindorf take the same view as Fritzsche. It does not appear that, so far, Dionysus is especially favourable to Aeschylus.

1020. *σεμνυνόμενος*, cf. 703, 833.



ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ'  
εἵνεκα τύπτου.

ΑΙ. ἀλλ' ὑμῖν αὐτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τούτ'  
ἐτράπεσθε. 1025

εἶτα διδάξας Πέρσας μετὰ τούτ' ἐπιθυμεῖν ἐξε-  
δίδαξα

νικᾶν αἰετοὺς ἀντιπάλους, κοσμήσας ἔργον  
ἄριστον.

ΔΙ. ἐχάρην γοῦν, †ήνικ' ἤκουσα περὶ Δαρείου τε-  
θνεώτος,

1026. μετὰ τούτ'. This is either a careless expression or a mistake in date, which, so long after, the poet may easily have made. We now know that the Persae was exhibited in 472 and the Seven against Thebes in 467 B.C. Perhaps we may render εἶτα 'in the next place,' and μετὰ τοῦτο 'after their military training in preceding plays,' e.g. those alluded to at 1016. Mitchell, after Porson, cites Aves 810, εἶτα τοῖς θεοῖς θύσαι μετὰ τοῦτο, and adds, "by this version" (viz. *porro*, by Thiersch) "any difficulty as to whether the *Persae* or the *Septem* was first brought upon the stage by Aeschylus, is got rid of."

1027. κοσμήσας, 'having dressed up a most glorious action.' Cf. 1005. Plato Phaedr. p. 245 A.

1028. ἡνίκ' ἤκουσα. Bothe and Dindorf adopt from corrected MSS. the reading ἡνίκ' ἀπηγγέλθη. Meineke, by an improbable alteration, gives ἡνίκ' ἰδὼν ἤκουσ' ἀπὸ Δ. τ. Even less satisfactory are Bergk's proposal to read ἡνίκ' ἀνῆλθε δόσσα πρὶν Δαρείου τ., and Fritzsche's

strange crasis ἐχάρην γοῦν τῇ νικάκούσας παρὰ Δαρείου κ.τ.λ., which should at least have *iota subscriptum*. He considers that this best suits what follows about the chorus of Persians clapping their hands in lamentation; and he regards the passage as alluding to Persae 800 seqq., where Darius predicts the defeat at Plataea. Some have thought that the news of Darius' death is meant, which is the obvious meaning; and so Mitchell understands it. Others think Δαρείος τεθνεώσας may mean Δαρείου εἰδωλόν. In either case the passage would seem to refer to another edition of the play, probably earlier than that which has come down to us. In Pers. 663 Dind. the Chorus say βόσκε πάτερ ἄκακε Δαρειὼν οἶ, where we may easily read Δαρεί' ἰανοῖ. Dr Oberdick, in the Preface to his edition of the Persae (Berlin, 1876, p. vii), suggests that in a second edition the poet altered a passage which, as he infers from the words of Dionysus, had caused amusement and some ridicule to the audience. The play that we have he thinks was acted

ὁ χορὸς δ' εὐθὺς τὴν χεῖρ' ὥδ' συγκρούσας εἶπεν  
ἱανοῖ.

ΑΙ. ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν. σκέψαι  
γὰρ ἀπ' ἀρχῆς, 1030  
ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέ-  
νηνται.

Ὅρφεὺς μὲν γὰρ τελετὰς θ' ἡμῖν κατέδειξε  
φόνων τ' ἀπέχεσθαι,

Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμούς,  
Ἑσίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ  
θεῖος Ὀμηρος

at the court of Hiero in Syracuse. Bothe would read *παρὰ Δαρείου*, supposing the verse to refer to the advice given by Darius to his countrymen, Pers. 790 seqq., which virtually contains a laudation of the valour of the Athenians.

1030. Meineke reads *ἀσκειν*, with Hamaker. But *ἀσκεῖν* may easily mean *μελετᾶν*, 'constantly to bring before the audience.'—*ἀπ' ἀρχῆς*, from the earliest history of the poetic art.

1032. *τελετὰς*. Orpheus and Musaeus in the Greek religion took the part of Moses and the Prophets in the Jewish. They were regarded as inspired teachers, and the instructors in those mysteries by which man became reconciled to his Maker, and thus the various fetish rites, *ἐπιφθαι*, for averting diseases were attributed to them. Plato affirms their *μανία*, or inspiration, in Phaedr. p. 244 E.—*κατέδειξε*, a technical term often used (see Mitchell's note) for establishing or introducing

new rites of religion.—*φόνων*, the slaughter of animals for sacrifice and for food. Like Pythagoras, Orpheus inculcated a vegetable diet. Theseus taunts his son with this in Hippol. 952, δὲ ἀψύχον βορᾶς σίταις κατήλεν, Ὅρφεα τ' ἀνακτ' ἔχων βάκχευε. The Orphic doctrines were connected more or less with the worship of the Thracian Bacchus. Cf. Eur. Rhes. 944, where the Muse, among the praises of Thrace, says *μυστηρίων τε τῶν ἀπορρήτων φανὰς ἐδειξεν Ὅρφεύς*,—*Μουσαῖόν τε σὸν σεμνὸν πολίτην*—*Φοῖβος σύγγονοί τ' ἡσκήσαμεν*. But Mitchell thinks, against Lobbeck's opinion, that they had more to do with the Eleusinian mysteries.

1033. *χρησμούς*, the declared will of the gods by omens &c.

1034. Ὀμηρος. Some of the ancients fancied Hesiod was older than Homer; see for instance, Cicero De N. D. i. ch. xv. Herodotus thought they were contemporaries; but no certain knowledge existed about either.

ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι  
χρήστ' ἐδίδαξε, 1035

τάξεις, ἀρετάς, ὀπλίσεις ἀνδρῶν; ΔΙ. καὶ μὴν  
οὐ Παντακλέα γε

ἐδίδαξεν ὅμως τὸν σκαϊότατον· πρῶην γοῦν,  
ἥνικ' ἔπεμπεν,

τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον  
ἤμελλ' ἐπιδήσειν.

ΑΙ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ  
Δάμαχος ἥρωσ'

ὅθεν ἡμῇ φρὴν ἀπομαξαμένη πολλὰς ἀρετὰς  
ἐποίησεν, 1040

Πατρίκλων, Τεύκρων θυμολέοντων, ἧν' ἐπαί-  
ροιμ' ἄνδρα πολίτην

ἀντεκτείνειν αὐτὸν τούτοις, ὅπῃταν σάλπιγγος  
ἀκούσῃ.

1036. *τάξεις*. In one passage of the *Iliad* (II. 362) Nestor gives advice about marshalling troops on the patriarchal principle of family ties; but here probably 'Homer' has the much wider sense that it appears to have held in the ante-Platonic age. Fritzsche cites Hor. Art. Poet. 73, 'Res gestae regumque ducumque et tristia bella Quo scribi possent numero monstravit Homerus.'

1037. *ἔπεμπεν*. When he was going to conduct, or accompany, a Panathenaic procession, he put on his helmet first and was going to fasten on the crest afterwards; which trifling mistake seems to have furnished a joke against him. The Schol. says that Eupolis called him *Παντακλέης σκαῖός*. But Fritzsche thinks the epithet came from the present passage. He shows reasons, in a learned note, for

identifying this Pantacles with a poet, probably dithyrambic, mentioned by Antiphon, p. 11, 2 B.

1038. *περιδησάμενος*. Fastening it on his head by the *ὄχεύς* or chin-strap, II. III. 372. For *ἐπιδήσειν* Bergk needlessly proposes *ἐπιθήσειν*.

1040. *ὅθεν*, viz. from Homer. Aeschylus composed several plays from the old epics on the *Troica*, but it is not easy to connect *any* of his extant verses with the text that we possess, for the story of Agamemnon's murder was taken from the same epics (the *Nóstroi*) from which it has been incorporated in our *Odyssey*.—*ἀπομαξαμένη*, 'copying,' 'taking off the impression,' as we take a print from a copper-plate.

1042. *ἀντεκτείνειν*. A metaphor from a rope or measuring-line which is stretched out

ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποίουν πόρνας οὐδὲ  
Σθενεβοίας,  
οὐδ' οἶδ' οὐδεὶς ἦντιν' ἐρώσαν πώποτ' ἐποίησα  
γυναῖκα.

ΕΤ. μὰ Δί', οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέν σοι.

ΑΙ. μηδέ γ' ἐπέη. 1045

ἀλλ' ἐπὶ σοί τοι καὶ τοῖς σοῖσιν πολλὰ πολλοῦ  
'πικαθῆτο,

ὥστε γε καὐτέν σε κατ' οὖν ἔβαλεν. ΔΙ. νῆ  
τὸν Δία τοῦτό γέ τοι δῆ.

against an object, and so equals it in dimensions.—Aeschylus here avows his object was above all things to make the citizens martial, while Euripides wanted to make them clever. This is not sincere, at least, not fair, criticism; it is one-sided, of course. From the extant plays we should rather say that one poet taught religion, the other rationalism. Equally untrue is the statement that Aeschylus never represented any women in love. Clytemnestra in Cho. 893 avows her strong affection, even in death, for Aegisthus, which was a far less creditable affection than Phaedra's for Hippolytus. Fritzsche replies to this, "Beete nulla Aeschyli tragoedia tota esse dicitur amatoria." But the *Agamemnon* itself fairly falls under this category.—For the story of Steneboea alluded to, see *Iliad* vi. 160 seq., where she is called Ἀρτεία.

1045. οὐ γὰρ ἐπῆν Bothe and Meineke, οὐδὲ γὰρ ἦν MS. Rav., "manifesto errore," says Meineke. On the other hand, Fritzsche affirms that the Ravenna reading "tam Attica est, ut non possit non genuina

esse." Perhaps, οὐδὲ μετῆν κ.τ.λ., 'nor had you ever a particle of love in your constitution.' Thus we should also read μηδὲ μετεῖη. [So Fritzsche has edited on his own conjecture.] Koek would read μηδὲ γὰρ εἶη.

1046. ἐπὶ τοι σοὶ Dindorf and Meineke. But, as Fritzsche observes, Euripides is here opposed to Aeschylus.—πολλοῦ, perhaps πολλὴ κ' πολλοῦ, 'much and long.' The genitive occurs in *Equit.* 822, πολλοῦ δὲ πολὺν με χρόνον καὶ νῦν ἐλελήθεις ἐγκρηφιάων. *Nub.* 915, θρασὺς εἰ πολλοῦ, where perhaps ἐκ πολλοῦ, 'this long time,' is the right reading. For πολλὴ cf. *Eur. Hipp.* 443, Κύπρις γὰρ οὐ φορητὸν, ἦν πολλὴ βύβ. —ἐπικαθῆτο, a metaphor from the perching of a bird or a bee. Cf. *Equit.* 402, δωροδόκουσιν ἐπ' ἄνθεσιν ἴων. Most of the copies here give πικαθῆτο, from the notion that the imprecation was extended to the adversary, and without regard to the result expressed by ὥστε κ.τ.λ. The allusion is to the alleged unhappiness of Euripides in his experience of married life.

1047. κατ' οὖν ἔβαλεν. The Ionic tmesis so common in

ἀ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοιςιν  
ἐπλήγης.

ΕΤ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν  
ἀμαὶ Σθενέβοιαι;

ΑΙ. ὅτι γενναίᾳς καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέ-  
πεισας

1050

κῶνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελ-  
λεροφόντας.

ΕΤ. πότερον δ' οὐκ ὄντα λόγον τούτον περὶ τῆς Φαί-  
δρας ξυνέθηκα;

ΑΙ. μὰ Δί', ἀλλ' ὄντ'· ἀλλ' ἀποκρύπτειν χρητὸν  
πονηρὸν τὸν γε ποιητὴν,

καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ  
παιδαρίοιςιν

ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ  
ποιητά.

1055

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς. ΕΤ. ἦν οὖν  
σὺ λέγῃς Λυκαβηττοὺς

καὶ Παρνασῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρη-  
στὰ διδάσκειν,

Herodotus. The expression, as ἐπλήγης below, is from the blow of a pugilist. Cf. Il. π. 692, καὶ δὲ Μύνην' ἔβαλεν.—τούτο γέ τοι δὴ, 'that's just it.' Compare the formula τοῦτ' ἐκεῖνο.

1051. κῶνεια πιεῖν. This may be an absurd interpretation put on some sensational story of the day. It seems too absurd to be a pure invention, and we should in that case rather expect an allusion to the ἀγχόνη. (Fritzsche says, "veri quiddam subesse concedendum est.")

1052. οὐκ ὄντα, i.e. οὐκ ἀληθῆ, and πότερον implies the alternative, ἦ ὄντα, expressed in the next verse. He means, that he

did not invent the tale, but it was history,—which, as a rule, the Greeks did not carefully distinguish from mythology.

1054. τοῖς μὲν γὰρ. 'For as boys have a master to teach them, so those grown up have poets.' This looks like the exclusion of boys from the theatre; see on Pac. 50. This precept, ἀποκρύπτειν τὸ πονηρὸν, is more consistent in the mouth of a Socrates than in Aristophanes.

1055. τοῖσιν δ' ἡβῶσι ποιηταὶ Rav., Meineke: "quod jure improbat Hermannus," says Fritzsche, who gives the reading in the text from Porson.

ὃν χρῆν φράζειν ἀνθρωπείως; ΑΙ. ἀλλ' ὃ  
κακούδαιμον, ἀνάγκη  
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥή-  
ματα τίκτειν.  
κἀλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μεί-  
ζοσι χρῆσθαι 1060  
καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρώνται πολὺ σεμ-  
νοτέροισιν.

ἀμοῦ χρηστῶς καταδείξαντος διελυσμένην σύ.  
ΕΤ. τί δράσας;

ΑΙ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι' ἀμπισχών,  
ἔν' ἐλείνοι

τοῖς ἀνθρώποις φαίνοντ' εἶναι. ΕΤ. τοῦτ' οὖν  
ἔβλαψα τί δράσας;

ΑΙ. οὐκουν ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς  
διὰ ταῦτα, 1065

ἀλλὰ ῥάκιοις περιυλλόμενος κλάει καὶ φησὶ  
πένεσθαι.

1058. χρῆν Bergk and Fritzsche for χρῆ.—ἀνθρωπείως, i. e. κατ' ἀνθρώπον, according to the measure of human intelligence.

1059. ῥήματα, 'phrases.' See on 880.

1060. τοῖς ῥήμασι. 'That the phrases the demigods use should be bigger.' Similarly Ach. 686, ἐς τάχος παῖε ξυνάπτων στρογγύλοις τοῖς ῥήμασι.

1061. σεμνοτέροισιν, 'finer.'

1062. ἀμοῦ, sc. ἀ ἐμοῦ. 'When I had well shown what those dresses as well as those phrases should be, you went and spoilt them by the rags and the whining language of your beggar-kings.' Fritzsche cites Art. Poet. 278, where Aeschylus is called 'pallae repertor honestae.' The word διαλυμένην es-

pecially applies to the damage and destruction of the tragic dress. For καταδείξειν 'to institute' cf. sup. 1032, inf. 1079.

1065. διὰ ταῦτα. The compassion and the sentiment excited by the sight of poverty on the stage have caused the excuse to gain some credit when made by the διαδρασιπολιταί, sup. 1014. But of course (and as Fritzsche allows) the statement is an absurd exaggeration.

1066. περιειλόμενος Bergk, περιλάμενος Meineke after Cobet, περιειλλόμενος Dindorf, Fritzsche, περιειλόμενος Bothe. The MSS. have περιειλόμενοι, but περιλλόμενος Ven. There seems no objection to the present participle of περιλλεῖν, 'as he wraps

τά τε παλαιὰ καὶ τὰ καινὰ,  
 ἀποκινδυνεύετον λεπτὸν τι καὶ σοφὸν λέγειν.  
 εἰ δὲ τοῦτο καταφοβεῖσθον, μὴ τις ἀμαθία  
 προσῇ ἀντ.  
 τοῖς θεωμένοισιν, ὥς τὰ 1110  
 λεπτὰ μὴ γινῶναι λεγόντων,  
 μηδὲν ὀρρωδεῖτε τοῦθ'· ὥς οὐκ ἔθ' οὕτω ταῦτ'  
 ἔχει.

ἐστρατευμένοι γάρ εἰσι,  
 βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ δεξιὰ·  
 αἱ φύσεις τ' ἄλλως κρátισται, 1115  
 νῦν δὲ καὶ παρηκόνηται.  
 μηδὲν οὖν δείσῃτον, ἀλλὰ  
 πάντ' ἐπέξιτον, θεατῶν γ' οὔνεχ' ὥς ὄντων  
 σοφῶν.

Εἴ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σοι τρέ-  
 ψομαι,

ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος 1120  
 πρῶτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.  
 ἀσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.

1112. οὐκέτι κ.τ.λ. The 'march of intellect' in 'young Athens' has been so great, that every one now is literary, *δευὼς* and *δεξιὼς*, and has seen the world in the course of the many military expeditions. Cf. 1076. On the new use of written books see sup. 53.

1115. κρátισται, sc. πάντων Ἑλλήνων.

1119. σοι. The Rav. and others have *σου*. But, as Fritzsche observes, Dionysus is addressed, Aeschylus being spoken of in the third person.

1121. αὐτοῦ. Perhaps, *πρῶ-  
 τιστα τούτου* κ.τ.λ. Euripides

regards his own practice of telling the spectators at the outset the general plot of his plays as so much gain in point of clear exposition of the subject, *φράσις τῶν πραγμάτων*. The want of this, he argues, is a fault in Aeschylus. Yet it is but the verbal obscurity in the opening lines of one play that is cavilled at. Perhaps, but for the criticism of Aristophanes, no modern would have regarded Euripides' treatment of his prologues as a fault.

1122. Meineke omits this verse.

- ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς; ΕΤ. πολλοὺς πάνυ.  
 πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.  
 ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε. 1125  
 ΑΙ. Ἑρμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη,  
 σωτὴρ γενοῦ μοι σύμμαχος τ' αἰτουμένω.  
 ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.  
 τούτων ἔχεις ψέγειν τι; ΕΤ. πλείν ἢ δώδεκα.  
 ΑΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἡ τρία.  
 ΕΤ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας, 1131  
 ΑΙ. ὁρᾷς ὅτι ληρεῖς; ΕΤ. ἀλλ' ὀλίγον γέ μοι  
 μέλει.

1123. καὶ ποῖον κ.τ.λ. The formula implies incredulity that he will proceed to the test.

1124. τὸν ἐξ κ.τ.λ. Both the Agamemnon and the Eumenides, the other plays of the trilogy here called *Oresteia*, have prologues of some length. So *Λυκοργεία* (Thesm. 135), *Ὀδυσσεΐα*, *Δολωνεία* &c. It has been suggested (Journal of Philology, No. 14, p. 280) that the word is here another name of the Choephore. The opening verses of that play are selected evidently because they present some real grounds for objecting. The selection is fortunate for us, who have lost a part of the prologue as it existed in the Medicean MS.

1126. πατρῷα κράτη. Euripides asks (1141) if this means 'having in your regard (or keeping in sight) the victory gained by Clytemnestra over Agamemnon.' The words may also mean (1) 'who dost superintend the duties entrusted to thee by thy sire,' or (2) 'who dost keep in thy watchful care the kingly power my father had in life,' or (3) 'who dost survey this

royal palace in which my father was king.' It is to be observed that Aeschylus gives the first of these as his own meaning, v. 1146. Mitchell also prefers the meaning marked (1). Fritzscher, after Aristarchus, adopts (2).

1132. This verse, which occurred after 1136, was transferred to this place by Bergk, who also gave ἀλλ' ὀλίγον γε κ.τ.λ. to Euripides instead of to Dionysus. It may be doubted if the words are not more suited to the silly critic who has been advising Aeschylus to be silent. Nor is there any reason why ληρεῖς should not be applied to the threat in 1134, "praeter tres illos iambicos versus etiam plurium reus eris, h. e. plures perstringentur tui iambici versus" (Bothe). Meineke includes in brackets *Αἰσχύλε—μέλει*, "ut suspectos," Fritzscher, after *ἐὰν πείθῃ γ' ἐμοί*, reads *Αἰ. ὁρᾷς ὅτι ληρεῖς; Δι. ἀλλ' ὀλίγον γέ μοι μέλει. Εὐ. εὐθὺς γὰρ κ.τ.λ.* This arrangement also has the advantage of πῶς φῆς μ' ἁμαρτεῖν following next after *ἡμάρτηκεν*. When Dionysus had threatened Aeschylus with a still



- ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,  
πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανεί.
- ΑΙ. ἐγὼ σιωπῶ τῷδ' ; ΔΙ. ἐὰν πείθῃ γ' ἐμοί. 1135
- ΕΤ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον ὅσον.
- ΑΙ. πῶς φῆς μ' ἁμαρτεῖν; ΕΤ. αὐθις ἐξ ἀρχῆς  
λέγε.
- ΑΙ. 'Ερμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη.
- ΕΤ. οὐκουν 'Ορέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει  
τῷ τοῦ πατρὸς τεθνεῶτος; ΑΙ. οὐκ ἄλλως  
λέγω. 1140
- ΕΤ. πότερ' οὖν τὸν 'Ερμῆν, ὥς ὁ πατὴρ ἀπώλετο  
αὐτοῦ βιαίως ἐκ γυναικειᾶς χειρὸς  
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
- ΑΙ. οὐ δῆτ' ἐκείνον, ἀλλὰ τὸν 'Εριούνιον  
'Ερμῆν χθόνιον προσεῖπε, καδῆλου λέγων 1145  
ὅτι ἡ πατρῶν τοῦτο κέκτῃται γέρας.

greater discomfiture (1133) the poet replies, 'Nonsense!' to which Dionysus retorts that he does not care if it is nonsense. But *παραινῶ σοι σιωπᾶν* has no intelligible reference, if it follows 1131.

1135. τῷδ. 'For this man.' Compare ἐγὼ πρίωμαι τῷδε, inf. 1229.

1136. εὐθὺς γάρ. The γάρ refers to v. 1131. By the arrangement of Bergk, πῶς φῆς μ' ἁμαρτεῖν appropriately follows next, as it naturally should.

1142, 3. Hermann supposes this to be in part a quotation from the prologue,

οὐ δὲ βιαίως ἐκ γυναικεῶς χειρὸς  
δόλοισι λαθραίοις οὐμὸς ὀλλυται  
πατρί.

1144. ἐκείνον, sc. τὸν δόλιον. The sense of the previous question is, 'Did he mean that Hermes, as the god of craft,

was a witness of Agamemnon's death by the cunning of a woman?' The reply is, 'No, not that Hermes,—it was the god of Ready Aid that he invoked as χθόνιος.' Fritzsche objects that "alio modo interrogatum est, alio respondetur," and reads οὐ δῆτ' ἐκείνος, scil. 'Ορέστης, comparing 788 and 1147, οὐ δῆτ' ἐκείνη γ.' So also Dobree had conjectured. It is not improbable that ἐκείνον may mean Agamemnon: 'it was not him (ὁ πατήρ) that he meant; but' &c., in which case *ἐλεγε* must be supplied from *προσεῖπε*.

1145. ἐδήλου. He showed that by the Hermes he addressed as χθόνιος he meant the Saving God (the 'benefactor'), by saying that he holds that office from his father, viz. from Ζεὺς Σωτήρ. For Hermes was asked σωτήρ γενέσθαι ξύμμαχος τε.

- ΕΤ. ἔτι μείζον ἐξήμαρτες ἢ ἡγὼ βουλόμεν  
εἰ γὰρ πατρῶον τὸ χθόνιον ἔχει γέρας,  
ΔΙ. οὕτως ἂν εἴη πρὸς πατρὸς τυμβωρύχος.  
ΑΙ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμῖαν. 1150  
ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.  
ΑΙ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένω,  
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.  
ΕΤ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.  
ΔΙ. πῶς δις; ΕΤ. σκόπει τὸ ῥήμ'. ἐγὼ δέ σοι  
φράσω. 1155  
ἦκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι  
ἦκω δὲ ταυτὸν ἐστι τῷ κατέρχομαι.  
ΔΙ. νῆ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,  
χρήσων σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.  
ΑΙ. οὐ δῆτα τοῦτό γ', ὦ κατεστωμυλμένε 1160  
ἄνθρωπε, ταῦτ' ἐστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.

1149. τυμβωρύχος. Those who robbed tombs of buried treasure were, in a sense, *χθόνιοι*, 'earth-grubbers,' as it were, and *χθόνιον γέρας* will bear the secondary sense of 'a prize obtained from the earth.' Euripides should have completed his objection thus: 'if it is from his *father* that he holds this office of god of the dead, Zeus must have usurped the prerogatives of the powers below;' or, 'Zeus himself might have rather been invoked as Preserver.' The exact point of the *μεῖζον ἀμάρτια* is left doubtful by the interruption of Dionysus.

1150. ἀνθοσμῖαν. The 'bouquet' of good wine, *flor vini*, was called *ἀνθος*. Cf. Plut. 808, οἱ δ' ἀμφορῆς οἶνου μέλανος ἀνθοσμίου, sc. *μεστοί*. The sense is, 'Your joke wants flavour.'

1151. σὺ δέ. Do you, Euripides, be on the look-out for the fault.

1155. σκόπει τὸ ῥήμα, 'consider the expression, and I will repeat it clearly to you.' (Or perhaps, 'but stay, I will save you the trouble by making it clear to you.') It seems singular that a usage so well known to us as *κατελθεῖν*, 'to return from exile,' should have seemed to a Greek the same as *ἦκειν*, and have required a comment for explaining it (1165). Doubtless the criticism is a mere joke.

1159. μάκτρα and κάρδοπος differ only as 'a kneading-trough' does from 'a trough to knead in.'

1160. κατεστωμυλμένε, 'talked at,' implies *μάτην*, and means one on whom words leave no impression.

1161. ἐπῶν, 'of verses.' For

- ΔΙ. πῶς δὴ; διδάξον γάρ με καθ' ὃ τι δὴ λέγεις.  
 ΑΙ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·  
 χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν  
 φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται. 1165  
 ΔΙ. εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;  
 ΕΤ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδ'  
 λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.  
 ΔΙ. εὖ νῆ τὸν Ἑρμῆν ὃ τι λέγεις δ' οὐ μανθάνω.  
 ΕΤ. πέραινε τοίνυν ἕτερον. ΔΙ. ἴθι πέραινε σύ,  
 Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.  
 ΑΙ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρί  
 κλύειν, ἀκοῦσαι. ΕΤ. τοῦθ' ἕτερον αὖθις λέγεις,  
 κλύειν, ἀκοῦσαι, ταυτὸν ὃν σαφέστατα.  
 ΑΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σύ, 1175  
 οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα.  
 σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; ΕΤ. ἐγὼ  
 φράσω.  
 κᾶν που δις εἶπω ταυτόν, ἢ στοιβὴν ἰδῆς

ταῦτ' ἔστ' perhaps we should read ταυτόν, the ἔστι being supplied.

1163. Meineke reads ἦκειν for ἐλθεῖν after Hirschig, and μετῇν for μετῇ. Neither change is at all necessary. 'Any man,' says Aeschylus, 'who has civic rights, may be said ἐλθεῖν ἐς γῆν, but not κατελθεῖν, unless he has returned from exile.' The Attic writers do not seem fond of the infinitive ἦκειν.

1168. λάθρα. This shows that κατελθεῖν was only applied to a legal return, and a resumption of civic rights, the Roman *postliminium*.

1170. πέραινε, *integrum verum recita*.

1172. κηρύσσω. As Hermes himself was the θεῶν κήρυξ, the poet probably wrote κηρύσσω.

The next line might thus have ended with τὰμ' ἀπάγγελον πάθῃ.

1173. τοῦθ' ἕτερον. 'Here's another thing he says twice,' viz. as before in 1157. The real difference is that κλύειν means to hear with the outward ears, ἀκοῦσαι with mental intelligence, as in *Prom. v. 448*, κλύοντες οὐκ ἤκουον. For αὖθις Meineke reads αὖθις with Cobet.

1176. τρὶς λέγοντες. So *Virg. Aen. vi. 506*, 'et magna Manes ter voce vocavi.' *Od. ix. 65*, πρὶν τινα τῶν δειλῶν ἐτάρων τρὶς ἕκαστον αὔσαι. The feeble and half animate spirits, ἀμενῆρά κάρηνα, were thought to have a slow and languid sense of hearing.

1178. στοιβήν, 'an expletive,'

ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον. 1179

ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μουστὶν ἀλλ' ἀκουστέα  
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

ΕΤ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,

ΑΙ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,  
ὄντινά γε, πρὶν φῦναι μὲν, ἀπόλλων ἔφη  
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγενέσθαι·  
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ; 1186

ΕΤ. εἰτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.  
μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.

πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον  
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190

ἵνα μὴ κτραφεὶς γένοιτο τοῦ πατρὸς φονεὺς·

εἰθ' ὥς Πόλυβον ἤρρησεν οἰδῶν τὴν πόδε·

ἔπειτα γράυν ἔγχευεν αὐτὸς ὦν νέος,

καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·

'mere padding to my verse.'—  
κατάπτυσον, supply αὐτῶν.

1180. The syntax is, οὐ γὰρ  
ἀλλὰ ἀκουστέον ἐστὶ μοι. Notice  
the irony of the article with  
each noun in the next verse.

1182. ἦν Οἰδίπους. The open-  
ing verse of the Antigone of  
Euripides.

1184. πρὶν φῦναι μὲν, 'before  
he was begotten,' is to be dis-  
tinguished (unless there is a  
joke intended at the poet's  
tautology) from πρὶν καὶ γεγο-  
νέναι, 'ere ever he was born.'  
The point of the μὲν is by no  
means clear. Perhaps δὲ πρὶν  
μὲν φῦναι ἀθλιος, εἴτα δὲ ἀθλιώ-  
τατος ἐγένετο. See Plato, Protag.  
p. 343<sup>D</sup>.

1186. τὸ πρῶτον. These  
words have the emphasis, 'how  
could he be happy at first, when  
evil was destined to him even  
before he came into existence?'

Fritzsche seems to have over-  
looked this.

1188. μὰ τὸν Δί' οὐ δῆτ'. This  
form of direct and somewhat  
blunt denial is purposely re-  
peated from 1183.

1190. ἐξέθεσαν. 'They ex-  
posed him in a crock,' a sort of  
extempore cradle, as in Thesm.  
505, τὸ δ' εἰσέφερε γράυν ἐν  
χύτρα τὸ παιδίον, where a sup-  
posititious child is spoken of.

1192. οἰδῶν. Cf. 940. Eur.  
Phoen. 26, σφυρῶν σιδηρὰ κέντρα  
διαπείρας μέσον, ὅθεν νιν Ἑλλὰς  
ὠνόμαζεν Οἰδίπουν.—ἔρρειν, like  
φθαρήναι, is used of disastrous  
or fatal expeditions. See Pac. 72.

1194. The marriage of Œ-  
dipus with his mother is now  
generally understood as a solar  
legend. For, as Dr Goldziher  
says, in his "Mythology among  
the Hebrews," "Murders of  
parents, or children, or brothers,

- ΔΙ. νῆ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὐλῶν ἐρίων  
 ὑπένεργε  
 κὰν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθύς  
 ἀνέκυψεν.
- ΑΙ. εἴτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν ἐδί-  
 दाξας,  
 ἡ 'ξεκένωσεν τὺς τε παλαίστρας καὶ τὰς πυγὰς  
 ἐνέτριψε 1070  
 τῶν μεираκίων στωμυλλομένων, καὶ τοὺς παρὰ-  
 λους ἀνέπεισεν

himself in his rags he weeps and says he is poor.' For the aorist *ἐλᾶσθαι* it is hard to find any sufficient authority in the Attic of the old Comedy. On the varying forms of this word Cobet has a good chapter (viii) in *Miscell. Crit.* p. 270 seqq. He gives the primary verb *φέλλω*, but the analogy of *volvo* rather points to *φέλλω*.

1067. *οὐλῶν*, 'thick,' 'felted,' from the digammated root of the same word *ἐλεῖν*.

1068. *ἀνέκυψεν*. 'He suddenly appears in sight in the fish-market,' *ἀνεφάνη*. The expression seems borrowed from the *ἀναγίσμα* in the theatre, through which the ghosts were seen to ascend, or to the notion that necromancers could summon a spirit to show its head and shoulders from the floor of a room. See Plato, *Theaet.* p. 171 D.—*ἰχθύς*, like *τυροί*, *μυρσίναι*, &c., for the place where such commodities were sold.

1069. *ἐπιτηδεῦσαι*, i.e. *δοκῆσαι*. The wrestling schools, Aeschylus says, are emptied through the superior attractions of the *λέσχει*, those 'lounges' which Euripides himself con-

demns as a *τερπνὸν κακόν*, Hipp. 384.

1070. Nub. 1052, *ταῦτ' ἐστὶ, ταῦτ' ἐκέῖνα, ἃ τῶν νεανίσκων δει δι' ἡμέρας λαλοῦντων πλήρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαίστρας*.—*ἐνέτριψε*, cf. *Equit.* 785, *ὡα μὴ τρίβης τὴν ἐν Σαλαμῖνι*. Here a charge of profligacy is insinuated as a result of giving up the old discipline.

1071. *τοὺς παράλους*, the marines, or perhaps, the inhabitants of the coast-towns who were drafted into the navy. Cf. Ach. 1158. Mitchell quotes *παραλὸν στρατὸν* from Herod. vii. 161. According to Fritzsche, "minime *παραλοὶ* sunt omnium triremium nautae, sed tantummodo nautae eius publicae navis, cui nomen erat *παραλος*." He gives some reasons, in a clever note, for supposing that the conduct of these men had incurred especial blame at the battle of Arginusae, for disobeying the commands of their captains, and that these were the *ἀτιμοὶ* alluded to sup. 692. The poet says (absurdly, of course) that through the instructions of Euripides they learned to argue with and

ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε γ',  
 ἡνίκ' ἐγὼ ἔζων,  
 οὐκ ἠπίσταντ' ἀλλ' ἡ μᾶζαν καλέσαι καὶ ῥυπ-  
 παπαῖ εἰπεῖν.

ΔΙ. νῆ τὸν Ἀπόλλω, καὶ προσπαρδεῖν γ' εἰς τὸ  
 στόμα τῷ θαλάμακι,  
 καὶ μινθῶσαι τὸν ξύσσιτον, καὶ βὰς τινὰ λωπο-  
 δυτῆσαι 1075  
 νῦν δ' ἀντιλέγει κούκέτ' ἐλαύνων πλεῖ δευρὶ  
 καὺθις ἐκείσε.

ΑΙ. ποίων δὲ κακῶν οὐκ αἰτιός ἐστ';  
 οὐ προαγωγούς κατέδειξ' οὗτος,  
 καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080  
 καὶ μιν γυνμένας τοῖσιν ἀδελφοῖς,  
 καὶ φασκούσας οὐ ζῆν τὸ ζῆν;

contradict their commanders, whereas in old times they could do little more than ask for their ration and call out 'Row, brothers, Row!' Compare *ἱ-παπαῖ*, the cry of the cavaliers, *Equit.* 602, and the labial sound *ώπ* sup. 180 with our *hip, hip &c.*

1074. *ἐς τὸ στόμα*. The allusion, though a coarse one, is important as showing how close to the back of a rower on the *ζυγά*, or cross-bits, was the head of the *θαλάμαξ* (*θαλαμίτης*) sitting on the lowest benches within the hold.

1075. Cobet's reading *κακ-βάτες* is ingenious and probable.

1076. *ἀντιλέγει κούκέτ' ἐλαύνων πλεῖ* Bergk and Meineke. *ἀντιλέγειν κούκέτ' ἐλαύνειν, καὶ πλεῖν* Dindorf. *ἀντιλέγει, κούκετ' ἐλαύνει, καὶ πλεῖ* Bothe. *ἀντιλέγειν, κούκετ' ἐλαύνων πλεῖν*

Fritzs. The MSS. vary between the infinitive and the present. The singular, as Bothe observes, may refer to *ἐκβάς*. But if this is to be a tetrameter verse, and not two dimeter anapaestics, *ἐλαύνων* seems a necessary correction. The sailing seems opposed to the rowing, as giving the sailors less trouble.

1079. *προαγωγός*, e.g. as the nurse in the *Hippolytus*.

1080. *τικτούσας*. Auge was said to have given birth to a child by Hercules in the temple or precinct of Athena. A similar story is told of Creusa and Ion, who brought the infant and exposed it in a grotto under the Acropolis at Athens, Eur. *Ion* 16.

1081. *ἀδελφοῖς*. See sup. 850.

1082. *οὐ ζῆν κ.τ.λ.* In the play of the *Polyidus* he had said *τίς δ' οἶδεν εἰ τὸ ζῆν μέν*

καὶ τ' ἐκ τούτων ἡ πόλις ἡμῶν  
 ὑπογραμματέων ἀνεμεστῶθη,  
 καὶ βωμολόχων δημοπιθήκων, 1085  
 ἐξαπατώντων τὸν δῆμον αἰεὶ·  
 λαμπάδα δ' οὐδεὶς οἶός τε φέρειν  
 ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δί' οὐ δῆθ', ὥστ' ἐπαφανάνθην  
 Παναθηναίοισι γελῶν, ὅτε δὴ 1090  
 βραδὺς ἀνθρωπὸς τις ἔθει κύψας  
 λευκός, πίων, ὑπολειπόμενος,  
 καὶ δεινὰ ποιῶν· καὶ οἱ Κεραμῆς

ἐστὶ κατθανεῖν, τὸ κατθανεῖν δὲ ζῆν, which is quoted by Plato, *Gorg.* p. 492 κ, where see Dr Thompson's note. In the *Phrixus* (frag. 821), the same question is put, τίς δ' οἶδεν, εἰ ζῆν τοῦθ', δ' ἐκέλευται θανεῖν, τὸ ζῆν δὲ θνήσκειν ἐστὶ; See inf. 1477. The doctrine, perhaps Orphic, is remarkable, that the real life began after the soul had left the body.

1086. Meineke omits this verse on the suggestion of Bergk, who says, "fort. subditiuit est." The demagogues are called 'players of monkey's tricks on the people' from their wheedling ways, with a joke, perhaps, on δῆμον πείθειν. Cf. *Ach.* 907, ἅπερ πύθοικον ἀλιτρίας πολλὰς πλέων.

1089. ἀναινεῖν would seem to have taken the aspirate as in ἀφείπειν, ἀφαίνειν, though we have παρὰ τὸν Δούλου λίθον sup. 194. Compare ἐφιάλλειν and Ἐφιάλτης. Fritzsche and Bergk read ὥστε γ' ἀφανάνθην, Meineke ὥστε γ' ἀφηνάνθην, with Hermann. The ἐπὶ may imply the amusement felt on the oc-

casión, or at the event. But the MSS. vary between ἐπαφ. and ἀπαφ. or ἀπεφ. Curtius (*Gr. Etym.* i. 396) says there was an original *s*, and he compares our *scar*.

1092. ὑπολειπόμενος, 'getting more and more behind in the race.' So Theocr. x. 3, ἀλλ' ὑπολείπει, ὥσπερ δὲις πάμνας, τὰς τὸν πόδα κάκτος ἐνυψε.

1093. οἱ Κεραμῆς, the members of the deme Cerameicus. See sup. 129. This passage is one of the principal sources of our scant knowledge of the *Lampradephoria*. From it we may infer thus much; that the runner had to run quickly to keep up with the rest, but at the same time he was bound to keep his torch alight so as to hand it to another. If it went out, he retired from the race; but here the fat little man is so teased by the spectators that he purposely blows out his own torch and gives up the contest. The graceful bearing of the torch was inculcated, as Bothe shows after others from Xen. *de relict. Ath.* iv. 52.

- ἐν ταῖσι πύλαις παίονσ' αὐτοῦ  
 γαστέρα, πλευράς, λαγόνας, πνυγὴν' 1095  
 ὁ δὲ τυπτόμενος ταῖσι πλατεῖαις  
 ὑποπερδόμενος  
 φουσῶν τὴν λαμπάδ' ἔφηνγε.  
 ΧΟ. μέγα τὸ πρᾶγμα, πολλὸ τὸ νεῖκος, ἀδρὸς ὁ πόλε-  
 μος ἔρχεται. στρ.  
 χαλεπὸν οὖν ἔργον διαίρειν, 1100  
 ὅταν ὁ μὲν τεῖνῃ βιαίως,  
 ὁ δ' ἐπαναστρέφειν δύνηται κάπερείδεσθαι  
 τορῶς.  
 ἀλλὰ μὴ 'ν ταύτῳ καθήσθον  
 εἰσβολαὶ γάρ εἰσι πολλαὶ χᾶτεραι σοφισμάτων.  
 ὅ τι περ οὖν ἔχeton ἐρίζειν, 1105  
 λέγeton, ἔπιτον, ἀνὰ δ' ἔρεσθον

1094. ἐν ταῖσι πύλαις. "Intelligendum est Dipylum,—alio nomine αἱ Κεραμεῖκαὶ πύλαι sive αἱ τοῦ Κεραμικοῦ πύλαι dictum." Fritzscher.

1096. πλατεῖαις, sc. χερσὶ.

1097. Thiersch and others construe ὑποπερδόμενος φουσῶν.

1099. ἀδρὸς, 'in full force,' 'ripe and ready for action,' is nearly the Latin *grandis*, 'full-grown.' It is here a synonym of μέγας, already used as an epithet to πρᾶγμα.

1100. χαλεπὸν ἔργον. Supply ἔσται, on account of the subjunctives following. Perhaps however the sense is general, ὁ μὲν and ὁ δὲ representing any imaginary combatants; and this view is rather supported by the addition of δύνηται. The metaphor is from military evolutions. Cf. Equit. 244, ἀλλ' ἀμύνου, κάπαναστρέφον πάλω.

1103. ἐν ταύτῳ. "Ne mo-

ramini in eodem gyro." Bothe. The contest is not to be dull and monotonous, but every shift of eloquence and argument is to be tried, as in the ἀντιλογία of the Sophists.—ἐσβολαί, cf. 956.

1106. ἔπιτον, 'proceed to the attack;' Ach. 627, ἀλλ' ἀποδύντες τοῖς ἀναπαίστοις ἐπίωμεν.—ἀνὰ δ' ἔρεσθον, 'put questions about things old and new.' This is Bergk's and Meineke's reading for ἀναδέρετον of the MSS., ἀναδέρεσθον Bothe and Dindorf; but this, though it may in itself mean 'submit to be flayed,' does not suit the accusatives following. Fritzscher reads κἀναδέρετον, with this explanation: "sententia haec est, λέγeton ἔπιτον τὰ καιρὰ, κἀναδέρετον τὰ παλαιά. Etenim ἀναδέρειν nihil aliud est quam odiosae rei memoriam refricare," referring to Lucian, Pseudologist. c. 20.



1122. Meineke omits this verse.

- ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς; ΕΤ. πολλοὺς πάνυ.  
 πρῶτον δέ μοι τὸν ἐξ Ὀρεστέας λέγε.  
 ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε. 1125  
 ΑΙ. Ἑρμῇ χθόνιε, πατρὶ' ἐποπτεύων κράτη,  
 σωτὴρ γενοῦ μοι σύμμαχος τ' αἰτουμενῶ.  
 ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.  
 τοῦτων ἔχεις ψέγειν τι; ΕΤ. πλεῖν ἢ δώδεκα.  
 ΑΙ. ἀλλ' οὐδὲ πάντα ταυτά γ' ἔστ' ἀλλ' ἡ τρία.  
 ΕΤ. ἔχει δ' ἕκαστον εἰκοσὶν γ' ἁμαρτίας, 1131  
 ΑΙ. ὁρᾷς ὅτι ληρεῖς; ΕΤ. ἀλλ' ὀλίγον γέ μοι  
 μέλει.

1123. καὶ ποῖον κ.τ.λ. The formula implies incredulity that he will proceed to the test.

1124. τὸν ἐξ κ.τ.λ. Both the Agamemnon and the Eumenides, the other plays of the trilogy here called *Oresteia*, have prologues of some length. So *Λυκούργεια* (Thesm. 135), *Ὀδυσσεΐα*, *Δολωνεία* &c. It has been suggested (Journal of Philology, No. 14, p. 280) that the word is here another name of the Choephoros. The opening verses of that play are selected evidently because they present some real grounds for objecting. The selection is fortunate for us, who have lost a part of the prologue as it existed in the Medicæan MS.

1126. πατρὶά κράτη. Euripides asks (1141) if this means 'having in your regard (or keeping in sight) the victory gained by Clytemnestra over Agamemnon.' The words may also mean (1) 'who dost superintend the duties entrusted to thee by thy sire,' or (2) 'who dost keep in thy watchful care the kingly power my father had in life,' or (3) 'who dost survey this

royal palace in which my father was king.' It is to be observed that Aeschylus gives the first of these as his own meaning, v. 1146. Mitchell also prefers the meaning marked (1). Fritzsche, after Aristarchus, adopts (2).

1132. This verse, which occurred after 1136, was transferred to this place by Bergk, who also gave ἀλλ' ὀλίγων γε κ.τ.λ. to Euripides instead of to Dionysus. It may be doubted if the words are not more suited to the silly critic who has been advising Aeschylus to be silent. Nor is there any reason why ληρεῖς should not be applied to the threat in 1134, "praeter tres illos iambicos versus etiam plurium reus eris, h. e. plures perstringentur tui iambici versus" (Bothe). Meineke includes in brackets *Αἰσχύλε—μέλει*, "ut suspectos." Fritzsche, after ἐὰν πελθῇ γ' ἐμοί, reads *Αἰ. ὁρᾷς ὅτι ληρεῖς; Δι. ἀλλ' ὀλίγον γέ μοι μέλει. Εὐ. εὐθὺς γὰρ κ.τ.λ.* This arrangement also has the advantage of πῶς φῆς μ' ἁμαρτεῖν following next after *ἡμάρτηκεν*. When Dionysus had threatened Aeschylus with a still

- ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν εἰ δὲ μή,  
πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανεί.  
ΑΙ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πειθῇ γ' ἐμοί. 1135  
ΕΤ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον ὅσον.  
ΑΙ. πῶς φῆς μ' ἁμαρτεῖν; ΕΤ. αὐθὺς ἐξ ἀρχῆς  
λέγε.  
ΑΙ. 'Ερμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη.  
ΕΤ. οὐκ οὖν 'Ορέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει  
τῷ τοῦ πατρὸς τεθνεώτος; ΑΙ. οὐκ ἄλλως  
λέγω. 1140  
ΕΤ. πότερ' οὖν τὸν 'Ερμῆν, ὡς ὁ πατὴρ ἀπώλετο  
αὐτοῦ βιαίως ἐκ γυναικείας χερὸς  
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;  
ΑΙ. οὐ δὴτ' ἐκείνον, ἀλλὰ τὸν 'Εριούνιον  
'Ερμῆν χθόνιον προσεῖπε, καδῆλου λέγων 1145  
ὅτι πατρῶν τοῦτο κέκτηται γέρας.

greater discomfiture (1133) the poet replies, 'Nonsense!' to which Dionysus retorts that he does not care if it is nonsense. But *παραινῶ σοι σιωπᾶν* has no intelligible reference, if it follows 1131.

1135. τῷδε. 'For this man.' Compare ἐγὼ πρίωμαι τῷδε, *inf.* 1229.

1136. εὐθὺς γάρ. The γάρ refers to v. 1131. By the arrangement of Bergk, πῶς φῆς μ' ἁμαρτεῖν appropriately follows next, as it naturally should.

1142, 3. Hermann supposes this to be in part a quotation from the prologue,

οὐ δὴ βιαίως ἐκ γυναικείας χερὸς  
δόλοισι λαθραίοις οὐμός ἔλλυται  
πατὴρ.

1144. ἐκείνον, *sc.* τὸν δόλιον. The sense of the previous question is, 'Did he mean that Hermes, as the god of craft,

was a witness of Agamemnon's death by the cunning of a woman?' The reply is, 'No, not that Hermes,—it was the god of Ready Aid that he invoked as *χθόνιος*.' Fritzsche objects that "alio modo interrogatum est, alio respondetur," and reads οἱ δὴτ' ἐκείνος, *scil.* 'Ορέστης, comparing 788 and 1157, οὐ δὴτ' ἐκείνη γ.' So also Dobree had conjectured. It is not improbable that ἐκείνον may mean Agamemnon: 'it was not *him* (ὁ πατὴρ) that he meant; but' &c., in which case *ἐλεγε* must be supplied from *προσεῖπε*.

1145. ἐδῆλου. He showed that by the Hermes he addressed as *χθόνιος* he meant the Saving God (the 'benefactor'), by saying that he holds that office from his father, *viz.* from Ζεὺς Σωτήρ. For Hermes was asked *σωτήρ γενέσθαι ξύμμαχος τε*.

- ΕΤ. ἔτι μείζον ἐξήμαρτες ἢ ᾗ γὰρ βουλόμεν  
 εἰ γὰρ πατρώον τὸ χθόνιον ἔχει γέρας,  
 ΔΙ. οὕτως ἂν εἴη πρὸς πατρὸς τυμβωρύχος.  
 ΑΙ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150  
 ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.  
 ΑΙ. σωτήρ γενοῦ μοι σύμμαχος τ' αἰτουμένω,  
 ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.  
 ΕΤ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.  
 ΔΙ. πῶς δις; ΕΤ. σκόπει τὸ ῥῆμ'. ἐγὼ δέ σοι  
 φράσω. 1155  
 ἦκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι  
 ἦκω δὲ ταυτὸν ἐστὶ τῷ κατέρχομαι.  
 ΔΙ. νῆ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γέλτον,  
 χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.  
 ΑΙ. οὐ δῆτα τοῦτό γ', ὦ κατεστωμυλμένε 1160  
 ἀνθρῶπε, ταῦτ' ἐστ', ἀλλ' ἄριστ' ἐπὶ ἔχον.

1149. τυμβωρύχος. Those who robbed tombs of buried treasure were, in a sense, *χθόνιοι*, 'earth-grubbers,' as it were, and *χθόνιον γέρας* will bear the secondary sense of 'a prize obtained from the earth.' Euripides should have completed his objection thus: 'if it is from his *father* that he holds this office of god of the dead, Zeus must have usurped the prerogatives of the powers below;' or, 'Zeus himself might have rather been invoked as Preserver.' The exact point of the *μείζων ἀμαρτία* is left doubtful by the interruption of Dionysus.

1150. ἀνθοσμίαν. The 'bouquet' of good wine, *σὺς vini*, was called *ἄθος*. Cf. Plut. 80δ, οἱ δ' ἀμφορῆς οἶνον μέλανος ἀνθοσμίου, sc. *μεστά*. The sense is, 'Your joke wants flavour.'

1151. σὺ δέ. Do you, Euripides, be on the look-out for the fault.

1155. σκόπει τὸ ῥῆμα, 'consider the expression, and I will repeat it clearly to you.' (Or perhaps, 'but stay, I will save you the trouble by making it clear to you.') It seems singular that a usage so well known to us as *κατελθεῖν*, 'to return from exile,' should have seemed to a Greek the same as *ἦκειν*, and have required a comment for explaining it (1165). Doubtless the criticism is a mere joke.

1159. μάκτρα and κάρδοπος differ only as 'a kneading-trough' does from 'a trough to knead in.'

1160. κατεστωμυλμένε, 'talked at,' implies *μάτην*, and means one on whom words leave no impression.

1161. ἐπὶ ἔχον, 'of verses.' For

- ΔΙ. πῶς δὴ; διδάξον γάρ με καθ' ὃ τι δὴ λέγεις.  
 ΑΙ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·  
 χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·  
 φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται. 1165  
 ΔΙ. εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδῃ;  
 ΕΤ. οὐ φημι τὸν Ὀρέστην κατελθεῖν οἴκαδε·  
 λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.  
 ΔΙ. εὖ νῆ τὸν Ἑρμῆν· ὃ τι λέγεις δ' οὐ μανθάνω.  
 ΕΤ. πέραινε τοῖνυν ἕτερον. ΔΙ. ἴθι πέραινε σύ,  
 Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.  
 ΑΙ. τίμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ  
 κλύειν, ἀκοῦσαι. ΕΤ. τοῦθ' ἕτερον αὐθις λέγει,  
 κλύειν, ἀκοῦσαι, ταυτὸν ὃν σαφέστατα.  
 ΑΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σύ, 1175  
 οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα.  
 σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; ΕΤ. ἐγὼ  
 φράσω.

καὶν που δις εἶπω ταυτόν, ἢ στοιβὴν ἴδης

ταῦτ' ἔστ' perhaps we should read ταυτόν, the ἔστι being supplied.

1163. Meineke reads ἦκειν for ἐλθεῖν after Hirschig, and μετῇν for μετῇ. Neither change is at all necessary. 'Any man,' says Aeschylus, 'who has civic rights, may be said ἐλθεῖν εἰς γῆν, but not κατελθεῖν, unless he has returned from exile.' The Attic writers do not seem fond of the infinitive ἦκειν.

1168. λάθρα. This shows that κατελθεῖν was only applied to a legal return, and a resumption of civic rights, the Roman *postliminium*.

1170. πέραινε, *integrum verum recita*.

1172. κηρύσσω. As Hermes himself was the θεῶν κήρυξ, the poet probably wrote κηρύσσων.

The next line might thus have ended with τὰμ' ἀπάγγελον πάθῃ.

1173. τοῦθ' ἕτερον. 'Here's another thing he says twice,' viz. as before in 1157. The real difference is that κλύειν means to hear with the outward ears, ἀκοῦσαι with mental intelligence, as in Prom. v. 448, κλύοντες οὐκ ἤκουον. For αὐθις Meineke reads αὐ δις with Cobet.

1176. τρὶς λέγοντες. So Virg. Aen. vi. 506, 'et magna Manes ter voce vocavi.' Od. ix. 65, πρὶν τινα τῶν δειλῶν ἐτέρων τρὶς ἑκαστον αὔσαι. The feeble and half animate spirits, ἀμνηνὰ κάρηνα, were thought to have a slow and languid sense of hearing.

1178. στοιβὴν, 'an expletive,'

ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον. 1179

ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μούστιν ἀλλ' ἀκουστέα  
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

ΕΤ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,

ΑΙ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,  
ὄντινά γε, πρὶν φῦναι μὲν, ἀπόλλων ἔφη  
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι  
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ; 1186

ΕΤ. εἰτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.  
μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.  
πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον  
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190  
ἵνα μὴ ἔκτραφῃς γένοιτο τοῦ πατρὸς φονεύς·  
εἰθ' ὥς Πόλυβον ἤρρησεν οἰδῶν τῷ πόδε·  
ἔπειτα γράυν ἔγχευεν αὐτὸς ὦν νέος,  
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·

'mere padding to my verse.'—  
κατάπτυσον, supply αὐτῶν.

1180. The syntax is, οὐ γὰρ  
ἀλλὰ ἀκουστέον ἐστὶ μοι. Notice  
the irony of the article with  
each noun in the next verse.

1182. ἦν Οἰδίπους. The open-  
ing verse of the Antigone of  
Euripides.

1184. πρὶν φῦναι μὲν, 'before  
he was begotten,' is to be dis-  
tinguished (unless there is a  
joke intended at the poet's  
tautology) from πρὶν καὶ γεγο-  
νέναι, 'ere ever he was born.'  
The point of the μὲν is by no  
means clear. Perhaps δὲ πρὶν  
μὲν φῦναι ἀθλιός, εἰτα δὲ ἀθλιώ-  
τατος ἐγένετο. See Plato, Protag,  
p. 343 D.

1186. τὸ πρῶτον. These  
words have the emphasis, 'how  
could he be happy at first, when  
evil was destined to him even  
before he came into existence?'

Fritzsche seems to have over-  
looked this.

1188. μὰ τὸν Δί' οὐ δῆτ'. This  
form of direct and somewhat  
blunt denial is purposely re-  
peated from 1183.

1190. ἐξέθεσαν. 'They ex-  
posed him in a crock,' a sort of  
extempore cradle, as in Thesm.  
505, τὸ δ' εἰσέφερε γράυς ἐν  
χύτρῃ τὸ παιδίον, where a sup-  
posititious child is spoken of.

1192. οἰδῶν. Cf. 940. Eur.  
Phoen. 26, σφυρῶν σιδηρὰ κέντρα  
διατείρας μέσον, ὅθεν νῦν Ἑλλάς  
ὠνόμαζεν Οἰδίπου.—ἐρρεῖν, like  
φθαρῆναι, is used of disastrous  
or fatal expeditions. See Pac. 72.

1194. The marriage of Oe-  
dipus with his mother is now  
generally understood as a solar  
legend. For, as Dr Goldziher  
says, in his "Mythology among  
the Hebrews," "Murders of  
parents, or children, or brothers,

- εἰτ' ἐξετύφλωσεν αὐτίν. ΔΙ. εὐδαίμων ἄρ' ἦν,  
εἰ κύστρατήγησέν γε μετ' Ἐρασινίδου. 1196
- ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.
- ΑΙ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω  
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς 1199  
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.
- ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς; ΑΙ. ἐνὶς μόνου.  
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,  
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,  
ἐν τοῖς ἱαμβελοῖσι. δείξω δ' αὐτίκα.
- ΕΥ. ἰδού, σὺ δείξεις; ΑΙ. φημί. ΔΙ. καὶ δὴ χρη  
λέγειν. 1205

battles between brothers, sexual love and union between children and parents, form the chief plot of all myths, and by their manifold shades have produced that variety in our race's earliest observations of nature which we encounter in the thousand colours of the myth."

1195. ἦν, as the Romans say *miser erat* for *fuisse*.

1196. Ἐρασινίδου. He was one of the generals who were put to death after the battle of the Arginusae. See Cox, *Hist.* II. p. 566. "Erasinidem autem propterea elegit, quod imprimis atrociter in eum saevitum est, Xen. Hellen. VII. 2." (Dr Holden *Onomast.* p. 813 from Fritzsche).

1198. κατ' ἔπος. 'I will not pull to pieces each expression, verse by verse, but, please heaven! I will demolish your prologues by — an oil-pot!' — 'You demolish my prologues, and that by an oil-pot!' exclaims Euripides in amazement.

1202. ἅπαν should rather be πᾶν, 'anything,' i.e. any word of the same metrical character. The charge of monotony brought

against the prologues of Euripides seems to consist in a proper name standing first, or in the first line, followed by a participial clause, with the verb closing the sentence. None of the extant plays of this poet, except that quoted, the *Iph. in Tauris*, furnish instances of the syntax in question, so that it is likely the criticism has no more foundation than a malicious joke. Fritzsche reads καὶ θυλάκιον, objecting that no trimeter iambic has a tribrach in the last syllable. He thinks the Schol. read θυλάκον, and that the common-place meaning is rather the point than the diminutive form of the words. There are some grounds for thinking that words like θυλάκιον were sometimes pronounced by the Greeks like θυλάκον, by hyperthesis of the *u*. So perhaps we may defend Eur. Ion 602, τῶν δ' αὖ λογιῶν τε χρωμένων τε τῇ πόλει κ.τ.λ.

1205. καὶ δὴ, 'at once.' Soph. Oed. Col. 31, καὶ δὴ μὲν οὖν παρόντα. See also Eccles. 786.

- ΕΤ. Αἴγυπτος, ὡς ὁ πλείστος ἔσπαρται λόγος,  
 ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ  
 Ἄργος κατασχὼν ΑΙ. ληκύθιον ἀπώλεσεν.  
 ΕΤ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;  
 ΔΙ. λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γινῶ πάλιν.  
 ΕΤ. Δαίτυσος, ὃς θύρσοις καὶ νεβρῶν δοραῖς 1211  
 καθαπτὸς ἐν πεύκαισι Παρνασὸν κάτα  
 πηδᾶ χορεύων ΑΙ. ληκύθιον ἀπώλεσεν.  
 ΔΙ. οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.  
 ΕΤ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ  
 τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον. 1216  
 οὐκ ἔστιν ἔστις πάντ' ἀνὴρ εὐδαιμονεῖ·  
 ἢ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,  
 ἢ δυσγενὴς ὦν ΑΙ. ληκύθιον ἀπώλεσεν.  
 ΔΙ. Εὐριπίδῃ, ΕΤ. τί ἔστιν; ΔΙ. ὑφέσθαι μοι  
 δοκεῖ 1220  
 τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.  
 ΕΤ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμι γε'

1206. The lines here quoted were the beginning of the first edition of the Archelaus of Euripides.—κατασχὼν, like προσσχὼν, is used of the bringing a ship as it were down to the shore. More usually κατασχεῖν is *obtinere*, 'to secure.'

1211. The third line, here quoted from the *Hypsipyle*, ended with παρθένους σὺν Δελφῶν. Schol. Fritzsche, in an ingenious and learned note, gives reasons for thinking that all the verses here ridiculed by Aristophanes were afterwards altered by the younger Euripides, some of whose emended lines he cites from other sources.

1217. From the *Sthenoboea*, the third verse ending with πλουσίαν ἀροῖ πλάκα. Schol.,

who adds διαβάλλει δὲ τὴν ὁμοειδίαν τῶν εἰσβολῶν τῶν δραμάτων, i.e. the commencement with a participle or a proper name, and the interval between it and the verb.

1220. ὑφέσθαι. Like ὑποστῆλαισθαι, this word means to take in canvas, to put on less sail, or to lower the sail. Soph. El. 335, νῦν δ' ἐν κακοῖς μοι πλείν ὑφειμένη δοκεῖ. The MSS. have δοκεῖς, which Fritzsche and Bergk retain, 'videris mihi contrahere vela tua debere.' It is doubtful if the Greek can mean this. Meineke seems right in preferring δοκεῖ. The language is probably borrowed from the warning of the *πρωτεύς*. See *Equit.* 430—40.



νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκίψεται.

ΔΙ. ἴθι δὴ λέγ' ἕτερον κατέχου τῆς ληκύθου.

ΕΤ. Σιδώνιον ποτ' ἄστν Κάδμος ἐκλιπών 1225

Ἀγήμορος παῖς· ΑΙ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,  
ἵνα μὴ διακναίῃς τοὺς προλόγους ἡμῶν. ΕΤ.

τὸ τί;

ἐγὼ πρίωμαι τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΤ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν  
ἵν' οὗτος οὐχ ἔξει προσάψαι λήκυθον. 1231

Πέλοψ ὁ Ταυτάλειος εἰς Πίσαν μολὼν

θραῖσιν ἵππους ΑΙ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὁρᾷς, προσῆψεν αὐτῷς αὐτὴν λήκυθον. 1234  
ἀλλ', ὡγάθ', ἔτι καὶ νῦν ἀπόδου πάσῃ τέχνῃ·  
λήψει γὰρ ἐβολοῦ πάννυ καλήν τε κάγαθὴν.

ΕΤ. μὰ τὸν Δί' οὐπω γ' ἔτι γὰρ εἰσί μοι συχνοί.  
Οἰνεὺς ποτ' ἐκ γῆς ΑΙ. ληκύθιον ἀπώλεσεν.

1223. τοῦτό γε. 'This at least will be knocked out of his hands,' i.e. this objection will fail, even if he succeeds in establishing some other.

1224. ἀτέχου. 'Steer clear of that oil-pot,' by quoting some verse to which it will not apply. Like an unskilful pilot, Euripides runs directly upon the shoal, citing the opening sentence of the second edition of the Phrixus, τοῦ δευτέρου Φρύξου, Schol.

1227. ἀποπρίω, 'buy in,' 'buy from him, that oil-pot, that it may not bring utter ruin on our prologues.' Thus in 1235 Aeschylus is advised ἀποδοῖσθαι, to sell it to him by all means, since he can get a good price for it; and buy another cheap. The reading ἀπόδος (MS. R.), addressed to Euripides, though

preferred by Bothe, Fritzsche, and Bergk, 'solve,' sc. pretium pro ampulla, i.e. 'buy that nice pot,' is less satisfactory, as the use of ἀποδοῖναι is nearly confined to the sense of 'restoring.' Cf. inf. 1351. But as it clearly means 'to sell' in Eur. Cycl. 239, the same verb could hardly mean also 'to buy.' He should rather have said κατὰθε. On the other hand, ἀλλ' ὡγάθ', seems more naturally addressed to Euripides than to Aeschylus, as Fritzsche contends. The difficulty in this verse is therefore considerable either way.

1229. τῷδε. 'I buy it from him!' Cf. 1134, and Ach. 812, πόσσιν πρίωμαι σοὶ τὰ χοιρίδια; Soph. Ant. 1171.—ἐὰν πείθῃ, cf. 1134.

1238. Οἰνεὺς κ.τ.λ. From the Meleager; but not the opening

- ΕΤ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.  
Οἰνεὺς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν,  
θύων ἀπαρχὰς ΑΙ. ληκύθιον ἀπώλεσεν. 1241
- ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' ὑφείλετο;
- ΕΤ. ἔα αὐτόν, ὦ τάν' πρὸς τοδὶ γὰρ εἰπάτω.  
Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὕπο,
- ΔΙ. ἀπολεῖ σ' ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν. 1245  
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοις σου  
ὥσπερ τὰ σὺκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφυ.  
ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.
- ΕΤ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν  
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀεὶ. 1250
- ΧΟ. τί ποτε πρᾶγμα γενήσεται;  
φροντίζειν γὰρ ἔγωγ' ἔχω,  
τίν' ἄρα μέμψιν ἐποίσει  
ἀνδρὶ τῷ πολὺ πλείστα δὴ  
καὶ κάλλιστα μέλη ποιή-  
σαντι τῶν ἔτι νυνί. 1255

verse, as the Schol. says, who adds τὸ δὲ λείπον τοῦ στίχου, οὐκ ἔθυσεν Ἀρτέμιδι. Perhaps, οὐκ ἔθυσε τῇ θεᾷ Ἀρτέμιδι. Fritzsche proposes οὐκ ἔτισεν Ἀρτεμιν.

1243. ἔα αὐτόν Bergk and Meineke, with good MSS. The MS. B. has ἔασον ὦ τάν'.

1244. Ζεὺς κ.τ.λ. From the Melanippe. Whether ληκύθιον would fit in, we know not. Perhaps the stupidity of Dionysus is shown by anticipating a groundless objection.

1245. Bergk reads ἀπολεῖς, with Fritzsche, i.e. 'do stop! I've had enough.' But the MS. reading is surely better; 'he'll be the death of you,' i.e. of your prologue.

1247. τὰ σὺκα. 'This oil-pot grows on your prologues just

like the styes that people have on their eyes.' Thus there was a kind of swelling the Romans called *ficus*.

1250. μελοποιὸν, with emphasis: 'well, I have it in my power to show that he is a bad lyric composer, and guilty of the same kind of tautologies as in his iambs,' sup. 1154. Meineke reads ἔχω γ' οἷς αὐτόν κ.τ.λ., with Hamaker. Perhaps οἷς τοῦτον would be still better.

1252. Perhaps, φροντίζειν μὲν ἐγὼ οὐκ ἔχω. So ἐγὼ δὲ for ἐγὼ οἶδα in Med. 39. Without the negative, the sense must be φροντίδα ἔχω, *habeo de quo mediter*.

1256. Bergk proposes τῶν ἔτι καὶ νῦν. The MSS. have τῶν ἔτι νῦν ὄντων. Meineke, τῶν

θαυμάζω γὰρ ἔγωγ' ὕπη  
 μέμψεταιί ποτε τοῦτον  
 τὸν βακχεῖον ἄνακτα,  
 καὶ δέδοιχ' ὑπὲρ αὐτοῦ.

1260

ΕΤ. πᾶνν γε μέλη θαυμαστά· δείξει δὴ τάχα.  
 εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμᾶ.

ΔΙ. καὶ μὴν λογιούμαι γ' αὐτὰ τῶν ψήφων λαβίων.

ΕΤ. Φθιώτ' Ἀχιλεῦ, τί ποτ' ἀνδροδαίικτον ἀκούων

*μέχοι* *νυν*, who omits the next four verses. Fritzsche, *τῶν ἐτι γ' ὄντων*, "quorum quidem carmina adhuc extant." Perhaps a gloss has driven out the true reading *τῶν περιόντων*: or *τῶν ἐθ' ὄντων*.

1260. *κού δέδοιχ'* Meineke, which is probable. But *αὐτοῦ* may ironically refer to Euripides. "Timet Euripidi Chorus propter excellentiam carminum Aeschyleorum." Bothe. Meineke regards 1257—60 as interpolated.

1261. *πᾶνν γε*, ironical, as in *Vesp.* 293. 'O yes, very admirable indeed are his lyric verses!'—*δείξει*, *res ipsa ostendit*. Perhaps *δείξω δὴ τάχα*. The usual formula is *αὐτὸ δείξει*, or *τοῦργον τάχ' αὐτὸ δείξει*, *Lysist.* 375.

1262. *εἰς ἐν*. "In unum contraham, centonem ex iis faciam." Bothe. Rather, *εἰς ἐν εἶδος ἀρμονίας*, 'I will reduce them to one metrical standard.' It is a dactylic form of verse called, as Fritzsche shows after Hermann, 'Aeolic.'

1263. *λογιούμαι*. 'I will take some counters and will count them up.' Cf. *Ach.* 184, *κἀς τοὺς τριβάνας ξυνελέγοντο τῶν λίθων*. The joke is evident, in Dionysus attempting to count

up what is only one. Below however (1269, 1272) he counts the repetition of *κόπος* twice and thrice. Dobree's reading *λογιούμαι γ' αὐτὰ* is rightly adopted by Meineke. It is an elegant and almost certain correction for *ταῦτα*.

1264. The verses following are, as the Schol. observes, an unmeaning medley taken or adapted from different plays, the pretended process of epitomising being thus carried out by Euripides. The monotony of the metre, as Mitchell remarks, is made the real point of attack. A stage-note in the MSS. (*παρεπιγραφή*) tells us that the sound of the double *αὐλός* is heard, as all choral songs were sung to that music in the orchestra. The first two verses are from the *Myrmidones* of Aeschylus, and refer more or less exactly to scenes in the *Iliad* as we have it. The ambassadors to Achilles in *Lib.* ix implored him to rise in aid of the Greeks. 'Why, on hearing the man-slaying tumult, do you not come near to aid us?' How the poet used *th* we cannot be sure. It seems an interjection rather than part of a compound *ἐκκρουσθαι*, as Bothe, Fritzsche, Dindorf, edit. Fritzsche

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν; 1265  
Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ  
λίμναν.

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν;

ΔΙ. δύο σοὶ κόπω, Αἰσχύλε, τοῦτω.

ΕΤ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ  
μου παῖ. 1270

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν;

ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.

ΕΤ. εὐφαιεῖτε μελισσονόμοι δόμον Ἀρτέμιδος πέ-  
λας οὔγειν.

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν; 1275  
κύριός εἰμι θροεῖν ὕδιον κράτος αἴσιον ἀνδρῶν.

regards the word as a noun agreeing with ἀνδροδάκτον, 'ejulationem eorum, qui in proelio cadunt.' He explains the compound as meaning ἰήτος κόπος (from κόπτεσθαι), lamentabilis planctus, and repeats it below as an ἐπιφθεγμα, like the ὁδ in Pers. 572.

1266. Ἑρμᾶν κ.τ.λ. From the Ψυχαγωγὸς of Aeschylus, the other line being repeated for the sake of a joke on his tautology.—οἱ περὶ λίμναν, the worshippers of Hermes as the god of the nether world. Fritzsche refers the words to certain sorcerers near the Avernian lake, who formed the chorus of the play.

1268. δύο σοὶ. He throws down two counters. At 1278 he seems puzzled by the number, and gives up the attempt at enumeration.

1270. κύδιστ' κ.τ.λ. Schol. Τιμαρχίδας ἐκ Τηλέφου Αἰσχύλου, Ἀσκληπιάδης δὲ ἐξ Ἰφιγενείας. Fritzsche considers the former opinion certainly right.

1273. It is likely that this verse really belongs to the Iphigenia of Aeschylus, since she was in fact a priestess of Artemis. 'Hush! here are the priestesses at hand to open the temple of Artemis.'—Μελίσσαι, a word properly applied to these priestesses, perhaps belongs rather to μέλειν than to μέλι. For the τ (μέλισσα=μελιτ-σα or μελιττα) we may compare μελετή. See Curtius, Gr. Et. i. 332. Artemis and Persephone were both called Μελίσσα and Μελιτώδης (Theocr. xv. 94), either by a euphemism or in reference to the μελιττοῦττα or honey-cake offered in propitiation. The Schol. seems to have read πολισσονόμοι, for he explains οἱ διαρέμοντες τὰ τῆς πόλεως, ἢ οἰκούντες ἐν τῇ πόλει, meaning, perhaps, in the Athenian Acropolis.

1276. This verse, with 1289, is from the Agamemnon 104 and 109, where the MSS. give ἤβαν.

- ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν;
- ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.  
ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι  
ὑπὸ τῶν κόπων γὰρ τῷ νεφρῷ βουβωνιῶ. 1280
- ΕΤ. μή, πρὶν γ' ἂν ἀκούσης χᾶτέραν στάσιν μελῶν  
ἐκ τῶν κιθαρωδικῶν νόμων εἰργασμένην.
- ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.
- ΕΤ. ὅπως Ἀχαιῶν δῖθρονον κράτος, Ἑλλάδος ἧβας,  
φλαττόθραττο φλαττίθρατ, 1286  
Σφίγγα δυσαμερίαν πρύτανιν κύνα πέμπει,  
φλαττόθραττο φλαττόθρατ,  
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις  
φλαττόθραττο φλαττόθρατ, 1290  
κυρεῖν παρασχῶν ἱταμαῖς κυσὶν ἀεροφοίτοις.

1280. βουβωνιῶ. See Vesp. 277. Dionysus pretends to feel a pain in the groin from his repeated exertions. Of course, the repetition of *κόπων* without the participle that governed it, 1264, makes nonsense. For βούλομαι it seems natural to read *ἐρχομαι*, to which a gloss βούλομαι ἀπέναι may have been added; or perhaps the syllable *βον* caught the transcriber's eye from the next verse.

1281. στάσιν μελῶν, viz. the music of a stasimon, as distinct from the parodus, which in the Agamemnon ended with the anapaests at v. 103. For *πρὶν γ'* most editors read *πρὶν γ' ἂν* with Reisig, but the *ἂν* may be omitted in the construction with a subjunctive. So also Fritzsche.

1282. κιθαρωδικῶν. The loud music known as the *θρῆνος νόμος* is meant. We may hence infer that this was like the style of the music in the opening chorus

of the Agamemnon, though, of course, the αὐλὸς and not the κιθάρα was the accompaniment.

1286. Meineke, Fritzsche, Bergk, give *φλαττοθράττο φλαττοθράτ*, (which is nearly the Rav. reading) instead of τὸ *φλαττοθραττοφλαττόθρατ*, the initial article being probably due to a wrong division of the words. Fritzsche is perhaps right in supposing the cithara is imitated. So we have *τήνελλα*, and *θρεττανελλό*, Plut. 290. But see inf. on 1308.

1287. *δυσαμερίαν* Dind., Meineke, Fritzsche, Bergk, for *δυσαμερίαν*. Schol. *τὴν ἐπὶ κακῷ χρόνῳ Θηβαίους φανείσαν. ταῦτα δὲ ἐκ Σφιγγὸς Αἰσχύλου.*

1291. This verse, as the Schol. says, is unintelligible, i.e. not meant to have any meaning. But it may signify *δοῦς κύρμα γενέσθαι τοῖς οἰωνοῖς*, 'giving them to fierce vultures for a prey.'

- φλαττόθραττο φλαττόθρατ.  
 τὸ συγκλινὲς ἐπ' Αἴαντι.  
 φλαττόθραττο φλαττόθρατ. 1295
- ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶ-  
 νος, ἥ  
 πόθεν συνέλεξας ἰμνιοστρόφου μέλη;
- ΑΙ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ  
 ἤνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ  
 λειμῶνα Μουσῶν ἱερὸν ὀφθελὴν δρέπων 1300  
 οὗτος δ' ἀπὸ πάντων μὲν φέρει πορνιδίων,  
 σκολίων Μελήτου, Καρικῶν αὐλημάτων,

1294. τὸ συγκλινὲς, perhaps the Salaminian sailors are meant who sided with Ajax in the contest for the arms of Achilles. *Densam phalangem Ajaci adstantem*, Fritzsach.

1297. ἰμνιοστρόφον. The twister or maker of well-ropes, *ἰμνιολ* Eccl. 351, who used to sing over their work. The Schol. explains it of a water-drawer, perhaps as he turns the windlass to wind up the rope. He quotes a curious verse from Callimachus, *δείδει καὶ πού τις ἀνὴρ ὕδατ' ἡγῶσι μαῖων*. The meaning of the strange φλαττόθρατ is so uncertain to Dionysus that he thinks it may have been a war-cry of the Persians at Marathon. Fritzsach supposes that the marshes in the neighbourhood supplied the material for manufacturers of rush-ropes. One would think there was rather an allusion to the poet's military career, and to the tradition that he fought at Marathon.

1298. ΔΑ' οὐκ, i.e. whether you approve them or not. The strains were adapted, says Aeschylus, from his predecessor

Phrynichus; he seems to say, adapted to tragedy though borrowed from flute-music of a more martial kind. The μέλη of Phrynichus, choral or otherwise, were especially famous. See Vesp. 220. Aeschylus desired so far to follow him as a model, as not to incur the charge of being a mere plagiarist. The contrast is with the low sources from which Euripides took his themes.

1301. πορνιδίων. The ε in this word appears to be made long by a false analogy, since no form πόρνιον seems to have existed.

1302. Μελήτου. This man, whom the Schol. identifies with the prosecutor of Socrates, composed love-ditties, σκόλια and ἐρωτικά, and Bothe cites Epicharmus ap. Athen. 13 p. 605 E, as emended by Dobree, *τάρωτικ' ἐκμεμῆθηκα ταῦτα παντρεῶς, Σαρφούς, Μελήτου, Κλεομένους, Λαμυρθίου*. (i. Λακυνθίου).—Καρικῶν, some kind of doleful flute-music said to be used by Carian slaves. Bothe refers to Photius Lex. in Καρικῇ Μούσῃ.

θρήνων, χορείων. τάχα δὲ δηλωθήσεται.

ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ 1304

λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἡ τοῖς ὑστράκοις

αὕτη κροτούσα; δεῦρα Μοῦσ' Εὐριπίδου,

πρὸς ἣν περ ἐπιτήδεια ταῦτ' ἄδειν μέλη.

ΔΙ. αὕτη ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οἵ.

ΑΙ. ἀλκύνοντες, αἱ παρ' ἀεναίοις θαλάσσας

κύμασι στωμύλλετε, 1310

τέγγουσαι νοτίοις πτερῶν

ῥανίσι χροά δροσιζόμεναι

αἷ θ' ὑπωρόφιοι κατὰ γωνίας

εἰεἰεἰεἰεἰεἰλίσσετε δακτύλοις φάλαγγες

ιστότονα πηνίσματα 1315

1305. *Vulgo ἐπὶ τούτων*, 'on such subjects,' as *ἐπὶ δίκης* is 'on trial,' &c. There is a variant *ἐπὶ τούτων*, which Fritzsche, Bothe and Dindorf prefer. A clattering on the castanets seems to Aeschylus quite good enough as an accompaniment to the effeminate strains of Euripides.

1307. *ταῦτ' for τὰδ' ἐστ' or ταῦτ' ἐστ'* Fritzsche, Bergk and Meineke.

1308. *αὕτη κ. τ. λ.* 'This Muse never yet played the strumpet,' Schol. *οὐκ αἰσχροποιεῖ*, i.e. she is too old and ugly, perhaps. The verse is obscure; but it seems likely that a figure of the Muse was introduced on the stage in some ludicrous attire, as before she had made a rattling noise with the castanets, represented by *φλαττοθρόντα*. There appears to be a reference both to *πορνιδίων* in 1301, and also (Fritzsche) to the Aeolic metre of Aeschylus. In *αὕτη* (1306) he finds an allusion to the

character of Hypsipyle, the nurse of Opheltes, whom Euripides had introduced as playing on the castanets to quiet the child. Cf. 1312.

1309. The patch-work from the choral odes of Euripides, very characteristic as it is of his style, is not intended to have any more meaning than the lines quoted from Aeschylus, 1264 seqq. Both have some grammatical, but no logical, coherence. It would seem, from the command *ἐνεγκάτω τις τὸ λύριον*, in 1304, that either Aeschylus himself or some character representing the Μοῦσ' Εὐριπίδου, which is more probable, takes the lute in hand, exchanging it for the castanets. The first verses seem borrowed with slight changes from the Iph. in Tauris 1090.—*στωμύλλετε*, 'cheep and chatter,' *comice* for *κελαδεῖτε*.

1315. *καὶ κερίδος* Bergk.—*δοιδοῦ*, as Virgil has *arguto pectine*, Georg. i. 294. The Schol. says this is from the

- κερκίδος αοιδοῦ μελέτας,  
 ἔν' ὁ φίλανλος ἔπαλλε δελ-  
 φὶς πρῆραις κυανεμβόλοις  
 μαντεῖα καὶ σταδίους,  
 οἰνάνθας, γάνος ἀμπέλου, 1320  
 βότρυος ἑλικά πανσίπανον.  
 περίβαλλ', ὦ τέκνον, ὠλένας.  
 ὁρᾷς τὸν πόδα τοῦτον; ΔΙ. ὁρῶ.  
 ΑΙ. τί δαί; τοῦτον ὁρᾷς; ΔΙ. ὁρῶ.  
 ΑΙ. τοιαντὶ μέντοι σὺ ποιῶν 1325  
 τολμᾷς τὰμὰ μέλη ψέγειν,  
 ἀνὰ τὸ δωδεκαμήχανον  
 Κυρήνης μελοποιῶν.  
 τὰ μὲν μέλη σου ταῦτα· βούλομαι δ' ἔτι  
 τὸν τῶν μονοδίων διεξελθεῖν τρόπον. 1330  
 ὦ Νυκτὸς κελαινοφαῆς

*Meleager.* The first syllable of *ελίσσεται* is repeated to represent a musical *shake*. Cf. inf. 1348. Orest. 1431, ἃ δὲ λίνον ἠλακάτα δακτύλοις ἔλισσε. "Hisce sonis Aeschylus vices reddit Euripidi, qui supra orthium rhythmum in Aeschylo vituperaverat." Fritzsche.—*μελέτας*, 'the sampler-work,' ἐκδιδαγμα κερκίδος, Eur. Ion 1419.

1317. *ὦ φίλανλος*.—From Eur. Elect. 435. The lines following are mere scraps without sense, probably from the *Hypsipyle*. The spiders spinning where (or while) the dolphins sport, are plainly meant to be ridiculous, and so, perhaps, *ἔπαλλε μαντεῖα καὶ σταδίους*. "Vaticinia et cursu atque vinum saltare dicitur delphinus, i.e. vaticinia de cursu sive navigatione Graecorum, vinoque bibendo." Bothe.—*πανσίπανον*,

like *τὴν πανσίπανον ἀμπελον*, Bacch. 772.—*ἑλικά*, the tendril often seen attached to large bunches of grapes.

1323. *τὸν πόδα τοῦτον*. The foot is the resolved glyconeian just quoted. Fritzsche reads *τὸν πόδα τοῦτον ὁρᾷς*;

1325. *σὺ ποιῶν*. 'And yet you, while you composed in this fashion, presume to disparage my odes, though your own have as little regularity in them as the fantastic fashions of a Cyrene' (Thesm. 98). An interrogation is usually placed after *μελοποιῶν*, but in this case *μὲν* δὴ rather than *μέντοι* would precede. The Schol. cites from the Hypsipyle of Euripides *ἀνὰ τὸ δωδεκαμήχανον ἄτρον*.

1329. *ἔτι*, 'before I have done with you.'

1331. *ὦ Νυκτὸς* seqq. The Schol. suggests that this may



ὄρφνα, τίνα μοι δύστανον ὄνειρον  
πέμπεις ἐξ ἀφανούς, Ἀΐδα πρόπολον,  
ψυχὰν ἄψυχον ἔχοντα, μελαίνας  
Νυκτὸς παῖδα,

1335

φρικώδη δεινὰν ἔψιν,  
μελανονεκυείμενα,  
φόνια φόνια δερκόμενον,  
μεγάλους ὄνυχας ἔχοντα.  
ἀλλὰ μοι ἀμφίπολοι λύχρον ἄψατε  
κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρ-  
μετε δ' ὕδωρ,  
ὥς ἂν θείων ὄνειρον ἀποκλύσω.

1340

ὣ πόντιε δαῖμον,  
τοῦτ' ἐκεῖν' ὡς ξύννοικοι,

τάδε τέρα θεάσασθε. τὸν ἀλεκτρυόνα μου  
συναρπάσσα

be an imitation of Eur. Hec. 67 seqq. The words are not very like; yet the sentiment is nearly the same, and *μεγάλους ὄνυχας ἔχοντα* in 1338 may refer to Hec. 90, εἶδον γὰρ βαλιδᾶν ἐλαφον λύκου αἰμονι χαλᾶ σφαζομένα. Fritzsche thinks the passage is adapted from the *Temenidae*. The 'wretch of a dream, minister of hell, dead yet like one living' clearly belongs to some other play than the Hecuba.

1334. Νυκτὸς παῖδα μελαίνας Fritzsche. μελαίνας παῖδα νυκτὸς Meineke.

1337. ὄνυχας μεγάλους ἔχοντα Fritzsche.

1340. ἀποκλύσω. The use of water in removing moral contagion is a curious phase of ancient thought. See sup. 146. Eur. Hipp. 653, ἀγὼ ρυτῶς τασμοῖσιν. ἐξομόρομαι, εἰς ὧτα

κλύων. Pers. Sat. II. 16, 'et noctem flumine purgas.'

1342. τοῦτ' ἐκεῖν', 'That is it!' viz. what the vision portended, the theft committed by Glyce. The dream seems to turn on the theft of a cock by a neighbour so-called, and the servant-maid, Mania, is ordered to stop her. The Schol. says, on the authority of the grammarian Asclepiades, that the passage is adapted from the *Xantriae* of Euripides. But Fritzsche shows at length that the *Xantriae* of Aeschylus must be meant, parodied by Euripides. The trifling nature of the incident and the commonplace details constitute the point of the satire.

1343. τάδε τέρα Bergk and Meineke, MS. Rav. having τὰδ' ἔτερα. Bothe and Fritzsche read τάδε τέρατα.

- φρούρη Γλύκη,  
 Νύμφαι ὀρεσσίγονοι,  
 ὦ Μανία, ξύλλαβε. 1345  
 ἐγὼ δ' ἅ τ' ἀλάϊνα  
 προσέχουσ' ἔτυχον ἐμαντῆς  
 ἔργοισι, λίνου μεστὸν ἄτρακτον  
 εἰεῖεῖεῖλίσσουσα χεροῖν,  
 κλωστήρα ποιούσ', ὅπως  
 κνεφαῖος εἰς ἀγορὰν 1350  
 φέρουσ' ἀποδοίμαν'  
 ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα  
 κουφοτάταις πτερίγων ἀκμαῖς  
 ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,  
 δάκρυα δάκρυά τ' ἀπ' ὀμμάτων  
 ἔβαλον ἔβαλον ἅ τλάμων. 1355  
 ἀλλ', ὦ Κρήτες, Ἰδας τέκνα,  
 τὰ τόξα λαβόντες ἐπαμύνατε,  
 τὰ κῶλά τ' ἀμπάλλετε, κυκλούμενοι τὴν οἰκίαν,  
 ἄμα δὲ Δίκτυννα παῖς Ἀρτεμις καλὰ  
 τὰς κυνίσκας ἔχουσ' ἐλθέτω 1360  
 διὰ δόμων πανταχῇ.  
 σὺ δ', ὦ Διός, διπύρους ἀνέχουσα

1346. προσέχουσ' ἔτυχον, 'was attending at the time to my own work.'

1349. κλωστήρα, a skein of thread. Aesch. Cho. 507, τὸν ἐκ βυθοῦ κλωστήρα σώζοντες λίνου. Cf. Lysist. 567.—κνεφαῖος, Schol. ἐωθυή, κνέφας γὰρ τὸ λυκόφως.

1351. ἀποδοίμαν. See sup. 1235.

1352. ὁ δὲ, viz. ἀλέκτωρ. 'But he flew up, up into the sky with the tips of the nimblest pinions.'

1354. δάκρυά τε δάκρυ' Fritzsch.

A very common practice of Euripides is thus to repeat words in his choral odes. So in Hel. 171, 195, 207, 364, &c.

1356. ἀλλ', ὦ Κρήτες, κ.τ.λ. From the Cretes of Euripides. Dictynna, the Cretan huntress, is invoked to catch the renegade cock. The epithet καλὰ is applied to Artemis in Aesch. Ag. 140.

1357. τὰ τόξα τε Bergk.

1362. For διπύρους Bergk plausibly suggests ἀμφιπύρους, and for δένδραν, 'brisk,' 'nimble

λαμπάδας ὀξυτάταιν χειροῖν, Ἑκάτα, παράφηνον  
ἐς Γλύκης, ὅπως ἂν  
εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἤδη τῶν μελῶν. ΑΙ. κᾶμον' ἄλιν.  
ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,  
ὅσπερ γ' ἐλέγξει τὴν πόλιν νῦν μόνος 1366  
τὸ γὰρ βάρος νῦν βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴτε δευρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με  
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπίπονοί γ' οἱ δεξιοί. 1370

τόδε γὰρ ἕτερον αὖ τέρας  
νεοχμὸν, ἀτοπίας πλέων,  
ὃ τίς ἂν ἐπενόησεν ἄλλος;  
μὰ τόν, ἐγὼ μὲν οὐδ' ἂν εἴ τις  
ἔλεγε μοι τῶν ἐπιτυχόντων, 1375  
ἐπιθόμην, ἀλλ' ὥόμην ἂν  
αὐτὸν αὐτὰ ληρεῖν.

ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγ',  
ΕΤ. ἰδού

hands,' he reads *ὀξυτάταιν*, followed by Meineke. Fritzsche gives *ὀξυτάται χειροῖν*, on his own conjecture, which he regards as "dubitatio<sup>n</sup>is expers." — *ἀνέχουσα*, 'holding up a torch in each hand.' This word was often used in torch-processions. See Vesp. 1326, Eur. Tro. 308, Cycl. 203. — *παράφηνον*, i.e. *παρίσταμένη φῆνον ὁδόν*. — ἐς Γλύκης, sup. 1343. — *φωράσω*, cf. Nub. 499.

1366. *νῦν μόνον* Fritzsche, the Rav. and Ven. having *νῦν* for *νῦν* in the next line.

1367. *τῶν ῥημάτων*, 'our expressions.' See on 880. Bergk incloses this verse within brackets.

1368. *καὶ τοῦτο*, 'in this re-

spect also,' viz. so as to ascertain their *weight*, as in selling cheese. Fritzsche reads *εἴπερ με δεῖ καὶ τοῦτό γε*, with a comma. In this case there seems an ellipse of *ποιεῖν*, as in Plat. Gorg. p. 491 D, ἢ τοῦτο μὲν οὐδὲν δεῖ, αὐτοῦ ἀρχεῖν;

1373. Fritzsche marks the loss of a line after this, the metre coinciding apparently with 1482 seqq.

1374. *οὐδ' ἂν κ.τ.λ.* 'Not even if I had been told it by some chance person.' Schol. τὸ ἐπιτυχόντων, ἀπὸ τοῦ συνελθόντων. For the ellipse in *μὰ τόν* cf. Plat. Gorg. p. 466 E, μὰ τὸν οὐ σύ γε...

1378. *πλάστιγγ*, which in

- ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἑκάτερος εἶπατον,  
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω.
- ΕΤ. ἐχόμεθα. ΔΙ. τοῦπος νῦν λέγεται εἰς τὸν  
σταθμόν. 1381
- ΕΤ. εἶθ' ὦφελ' Ἄργους μὴ διαπτᾶσθαι σκάφος:
- ΑΙ. Σπερχεῖ ποταμὲ βουνόμοι τ' ἐπιστροφαί.
- ΔΙ. κόκκυ, μέθεσθε καὶ πολὺ γε κατωτέρω  
χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τί ποτ' ἐστὶ τάτιον;
- ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς 1386  
ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,  
σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.
- ΕΤ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.
- ΔΙ. λάβετε τοῖνυν αὐθις. ΕΤ. ἦν ἰδοῦ. ΔΙ. λέγε. 1390
- ΕΤ. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος.

Aesch. Cho. 290 means 'a scourge,' as if from *πλήσσειν*, is here the scale used in weighing. In Rhes. 303 it means some kind of buckle to the yoke-strap.

1380. *κοκκύειν* is here to make a clucking sound with the palate as a signal to stop. —For *ῥῆμα* and *ἔπος* see 880.

1381. The editions prefix to this verse *Αἰσ. καί*, but Fritzsche silently omits the clause, which is not very intelligible. The same remark applies to 1378 and 1390, where it occurs before *ἰδοῦ* and *ἦν ἰδοῦ*.

*id. εἰς τὸν σταθμόν*. We must suppose each poet stands by his scale and *spouts* into it his chosen verse. Nothing can be more witty than the weighing-scene; every line must have drawn peals of laughter. Probably the very tone of voice in the 'feathery' and the 'watery'

verse, and perhaps some pause between the two, added to the effect. The line of Aeschylus is from his *Philoctetes*.

1384. Bergk, Fritzsche and Dindorf retain *μεθεῖτε* here and in 1393, for which Meineke gives *μέθεσθε* from Porson. The usual active imperative of the aorist is *μέθετε*, as in Soph. Ant. 887, *ἄφετε μόνην ἔρημον*. But *μεθεῖτε* is either the indicative, or the optative for *μεθειήτε*, and it seems contrary to analogy that it should also be the imperative.

1385. *τάτιον* Meineke, more correctly than the vulg. *τάτιον*.

1388. *σὺ δέ*. 'But the verse you put into it has feathers on it.'

1391. *Πειθοῦς*. From the *Antigone*. The line is characteristic of the poet of rhetoric and sophistry. He himself praises it as 'a very good pro-

- ΑΙ. μόνος θεῶν γὰρ θάνατος οὐ δάρων ἐρᾷ.  
 ΔΙ. μέθεσθε μέθεσθε· καὶ τὸ τοῦδέ γ' αὖ ῥέπει·  
 θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.  
 ΕΤ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον. 1395  
 ΔΙ. πειθῶ δὲ κούφον ἐστὶ καὶ νοῦν οὐκ ἔχον.  
 ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,  
 ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.  
 ΕΤ. φέρε ποῦ τοιοῦτον δῆτά· μούστ'ι; ποῦ; ΔΙ.  
 φράσω· 1399  
 βέβληκ' Ἀχιλλεύς δύο κύβω καὶ τέτταρα.  
 λέγουτ' ἄν, ὡς αὕτη 'στὶ λοιπὴ σφῶν στάσις.  
 ΕΤ. σιδηροβριθές τ' ἔλαβε δεξιᾷ ξύλον.  
 ΑΙ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός.  
 ΔΙ. ἐξηπάτηκεν αὖ σέ καὶ νῦν. ΕΤ. τῷ τρίπῳ;  
 ΔΙ. δὴ ἄρματ' εἰσέθηκε καὶ νεκρῷ δύο, 1405  
 οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.

verb in verse,' or 'as good a verse as was ever composed,' 1395. Aeschylus draws his verse from the Niobe.

1400. δύο κύβω. 'Achilles has thrown two aces and a quatre.' Three dice were used, whence *τρίς ἐξ βαλεῖν* is to throw three sices, Agam. 33. This is from the Telephus of Euripides, and the meaning is, as the Schol. on Phoen. explains, that Aeschylus has made a better throw than his rival. Possibly some proverb is alluded to (as sup. 970) borrowed from dice-playing, the precise point of which has not been recorded. Fritzsche remarks, "Bacchus stolidus succurrit laboranti Euripidi eique pessimum versum in aures insurrat." Anyhow, the verse is not *καρτερόν* καὶ μέγα. There may have been such a one sug-

gested to the audience by the context.

1401. στάσις, 'the last weighing for you two.'

1402. This iron-clad verse, which Euripides fully hoped would outweigh any of his rival's, is from the Meleager. The verse of Aeschylus is from the Glaucus Potnieus, the next to which, preserved by the Schol. on Phoen. 1194, was equally ponderous, ἴπποι δ' ἐφ' ἵππων ἦσαν ἐμπεφυρμένοι. Fritzsche thinks Euripides had this verse in view in Phoen. 1195, ἀξονές τ' ἐπ' ἀξοσι, νεκροί τε νεκροῖς ἐξεσωρεύονθ' ὁμοῦ.

1403. εἰσήνεγκε Fritzsche.

1406. ἄραιτω. Cf. Antig. 907, οὐ—βίᾳ πολιτῶν τόνδ' ἂν πρόμην πόνον. Orest. init. οὐκ ἐστὶ—συμφορὰ θεήλατος, ἥς οὐκ ἂν ἄραιντ' ἀχθος ἀνθρώπων φύσις.

ΑΙ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθ-  
μὸν

αὐτός, τὰ παιδί', ἡ γυνή, Κηφισοφῶν,  
ἐμβὰς καθήσθω σύλλαβὸν τὰ βιβλία'  
ἐγὼ δὲ δὴ' ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410

ΔΙ. ἄνδρες φίλοι, καὶ γὰρ μὲν αὐτοὺς οὐ κρινῶ.  
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.  
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἥδομαι.

ΠΛ. οὐδὲν ἄρα πράξεις ὥνπερ ἤλθες οὐνεκα.

ΔΙ. ἐὰν δὲ κρίνω; ΠΛ. τὸν ἕτερον λαβὼν ἄπει,  
ὅποτερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην. 1416

ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.  
ἐγὼ κατήλθον ἐπὶ ποιητήν. ΕΤ. τοῦ χάριν;

1407. κατ' ἔπος, 'verse by  
verse. Cf. 801.

1408. The mention of the  
actor Cephisophon in close re-  
lation to ἡ γυνή refers to a  
popular scandal. See on 944.  
—τὰ βιβλία, cf. 53.

1410. δὴ' ἔπη. As Aeschylus  
does not cite two verses of his  
own, as he seems to promise  
(but perhaps only seems, for he  
may mean that he can cite, if  
he pleases), Bergk here says,  
"post hunc versum haud dubie  
plura ommissa sunt incuria libra-  
riorum." This was also the  
opinion of Fritzsche, whom  
Meineke follows in marking a  
lacuna. For Dionysus seems  
to reply to some remark of  
Pluto's that it is time the de-  
cision should now be given.  
Perhaps some pause in the ac-  
ting, as if to give time for con-  
sideration, will sufficiently ex-  
plain the apparent abruptness.  
Dionysus had already said (1401)  
'this is the last weighing.'—  
μόνον R., μόνα Ven. and vulgo.

1411. ἄνδρες, i.e. οἱ ἄνδρες

φίλοι εἰσι μοι.

1413. τὸν μὲν—τῷ δέ. It is  
rather uncertain how this is to  
be understood. Euripides was  
essentially σοφός, and was very  
fond of the use of the word;  
but he was also the pleasant  
and the popular poet. Aeschy-  
lus may be regarded as σοφός  
in the sense of δεινός, a great  
artist. The Schol. however  
says, σοφὸν μὲν Εὐριπίδην λέγει,  
ἡδεσθαι δὲ τῷ Ἀισχύλῳ, οὕτως  
'Ἀριστοταρχος. Cf. inf. 1434. And  
Fritzsche accepts this. "Dele-  
tabat Aeschylus magis Euri-  
pide, qui viciat perraro." Bothe  
remarks, "a vero non aber-  
raverit, qui hanc ipsius Ari-  
stophanis de utroque Tragico  
sententiam esse existimabit."

1414. οὐδὲν πράξεις, so. εἰ μὴ  
κρίνεις, re infecta redibis, μάτην,  
1416. Bergk makes this verse  
interrogative.

1415. ἄπει, 'you shall go off  
with one or the other.' Meineke  
omits the next verse, and so  
Hamaker.

1418. ἐπὶ ποιητήν. Cf. 111.

- ΔΙ. ἴν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.  
 ὁπότερος οὖν ἂν τῇ πόλει παραινέσσειν 1420  
 μέλλῃ τι χρηστόν, τοῦτον ἄξειν μοι δοκῶ.  
 πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον  
 γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
- ΠΛ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην; ΔΙ. τίνα;  
 ποθεῖ μὲν, ἐχθαίρει δέ, βούλεται δ' ἔχειν. 1425  
 ἀλλ' ὅ τι νοεῖτον, εἶπατον τούτου πέρι.
- ΕΤ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν  
 βραδὺς πέφυκε, μεγάλη δὲ βλάπτειν ταχύς,  
 καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.
- ΔΙ. εὐ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις;
- ΑΙ. οὐ χρὴ Λέοντος σκύμνον ἐν πόλει τρέφειν, 1431

1420. τῇ πόλει παραινέσειν. The tragic poet took the part of our political newspapers. In choosing what journal to take in, we should now look to see what view the editor took of our chief statesmen in the leading articles. Thus Alcibiades is the problem proposed to the rival poets, and a difficult problem it was in a city which might have said *Nec tecum possum vivere, nec sine te*. At this time he had returned from exile in the Chersonesus. "In the spring of 407 B.C. he proceeded with the fleet to Samos, and from thence sailed to Piræus. His reception was far more favourable than he had ventured to anticipate.—He seemed to be in the present juncture the only man capable of restoring the grandeur and the empire of Athens." (Smith's Hist. of Greece, p. 361.) Mr Cox calls him "a heartless man who cared nothing for infamy" (II. p. 434).

1423. δυστοκεῖ. "Vehementer dubitat, quem ducem erexit." Bothe. Alcibiades had gone over to Phrygia in the year before, to deliberate with Tissaphernes. After the long disasters of the war, Athens hardly knew which way to turn. Alcibiades died the year after, B.C. 404.

1424. Meineke rejects this verse, perhaps rightly. Bergk assigns the first part of it to Pluto, others to Euripides.

1425. ποθεῖ μὲν κ.τ.λ. This verse is parodied from the *Φρουροί* of Ion Chius, in which Helen had said to Ulysses, *στυγῶ μὲν, ἐχθαίρει δέ, βούλεται γὰρ μὴν*. Schol.

1427. μισῶ κ.τ.λ. The opinion of Euripides is for rejecting the services of a clever but selfish statesman, who tampered alternately with the democratic and the oligarchical parties, and thought only of providing for himself, not of the true interests of his country.

1428. βραδὺς φανέται Rav.

- [μάλιστα μὲν λέοντα μὴ ἔν πόλει τρέφειν,  
 ἣν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.  
 ΔΙ. νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω·  
 ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.  
 ἀλλ' ἔτι μίαν γνώμην ἐκάτερος εἶπατον 1435  
 περὶ τῆς πόλεως ἥντιν' ἔχeton σωτηρίαν.  
 ΕΥ. εἰ τις πτερώσας Κλεόκριτον Κινησίαν,  
 αἶροιεν αὖραι πελαγίαν ὑπὲρ πλάκα.  
 ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;

1432. Meineke omits this verse also, and so Bergk. Dindorf rejects the preceding. One or the other seems a διπτογραφία. So also 1440—50 may have been substituted for the three preceding. But Bothe removes much of the difficulty by proposing to give 1431 to Dionysus interrogatively. Fritzsche assigns 1432 to Dionysus. He regards Λέοντα as the name of the general mentioned in Thuc. viii. 24, who gained several victories over the Chians. See Cox, ii. pp. 444, 481, where he is characterised as "honestly attached to the law and constitution of Athens," and therefore as an opponent of the oligarchs. There may be an allusion to Aesch. Ag. 717, ε-θρεψεν δὲ λέοντος Ἴων κ.τ.λ. Cf. Equit. 1037, ἔστι γυνή, τέλει δὲ λέονθ' ἱεραῖς ἐν Ἀθήναις, which may also refer to the then rising Alcibiades. Cf. Ach. 614. 1433. τὸν σωτήρα. Cf. 1419. 1434. ὁ μὲν, viz. Aeschylus. The other adverb, σαφῶς, can hardly refer to anything else than the plain statement of Euripides, μισῶ πολλήν κ.τ.λ. Yet the further explanation of Euripides is very much in-

volved. See sup. 1413.

1437—1441. The history of these verses is obscure. The Schol. says that they were rejected by Aristarchus and Apollonius, and both the anomaly of the syntax in the *nom. pers. den.* (though we might adopt the somewhat rare Attic optative πτερώσαι) and the optative without ἂν, not to add, the strangeness of the verses themselves, indicate some disturbance. Fritzsche marks the loss of a verse after 1436. He thinks there is some joke on the slender figure of Cinesias, and that he and Cleocritus (who seems to have been fat, Av. 875—7) had been absent from the sea-fight off the Arginusae. The following may be suggested as plausible:—

Εὐρ. ἐγὼ μὲν οἶδα καὶ θέλω φρά-  
 ζειν. Διο. λέγε.  
 Εὐρ. εἰ τις πτερώσας Κλεόκριτον  
 Κινησίαν—  
 Διο. γέλοιον ἂν φαίνοιτο· νοῦν δ'  
 ἔχει τίνα;  
 Εὐρ. εἰ ναυμαχοῦεν, κἄτ' ἔχοντες  
 δεξιάς  
 ραῖνοιεν ἐς τὰ βλέφαρα τῶν  
 ἐναντίων,  
 αἶροιεν αὖραι πελαγίαν ὑπὲρ  
 πλάκα.



ΕΤ. εἰ ναυμαχοῖεν, καὶ ἔχοντες ὀξείδας 1440  
 ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]

ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.

ΕΤ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἡγώμεθα,  
 τὰ δ' ὄντα πίστ' ἄπιστα, ΔΙ. πῶς; οὐ μαν-  
 θάνω.

ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον, 1445

ΕΤ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,  
 τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,  
 τούτοισι χρῆσθαιμεθα, σωθῆίμεν ἂν.  
 εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς

'If some one were to feather Cleocritus with Cinesias,—it would be very droll! And then if they tried to throw vinegar in their adversaries' eyes, the breeze would carry them away over the surface of the sea, and they would fail in the attempt.' This makes sense enough for a joke. The *ἂν* would govern both *φαίνοιτο* and *αἰροῖεν* in the apodosis. Cf. Soph. Oed. R. 936, *ἡδού μὲν, πῶς δ' οὐκ ἂν; ἀσ-χάλλοις δ' ἴσως*. Aesch. Ag. 1049, *πεῖθοι' ἂν εἰ πεῖθοι', ἀπει-θολῆς δ' ἴσως*.—Cinesias was the dithyrambic poet, whose airy nothings are elsewhere ridiculed, e.g. Av. 1337, 1389, *δέρια καὶ σκοτεινὰ καὶ κυαναγέα καὶ περοδόντῃα*. See sup. 366, and Plat. Ion, p. 534 B, *κούφον γὰρ χρῆμα ποιητῆς ἐστὶ καὶ πτηνὸν καὶ ἱερὸν*. In Gorg. p. 501 E, Cinesias the son of Meles is mentioned as a popular composer whose sole care was to please, not to improve his audience. Of Cleocritus nothing is known, but in Av. 577 some kindred joke is alluded to in calling him the son of an ostrich.—In *ναυμαχοῖεν* the recent

fight off the Arginusae is doubtless referred to.

1442. Before this verse a line seems lost, e.g.

Δια, τί δ' ἂν πόλις πράξειεν ἐκ τούτων ἔτι;

Εὐρ. ἐγὼ μὲν οἶδα κ.τ.λ.

1443. He should have said, *ὅταν ἡγώμεθα κ.τ.λ.*, *σωθῆσόμεθα* (1448), but the optative takes the place of the future by attraction to the clause added in explanation of *ὅταν* &c., viz. *εἰ —χρῆσθαιμεθα. —ἀπιστα*, viz. the much-distrusted oligarchical party. Cf. 953. Soph. Oed. Col. 611, *θῆσκει δὲ πίστις, βλασφάμει δ' ἀπιστία*. There seems an allusion to the demagogue Cleophon. See sup. 731.

1445. This is an inversion of a proverb quoted by the Schol., *σαφέστερόν μοι κάμα-θέστερον φράσον*.

1449—53. Dindorf incloses these five lines in brackets. Meineke retains only 1451. By *ἐν τούτοις* he means *τούτους* *ἐχωσας*, as *ἐν δαίμοις*, *ἐν ἡμετέροις* etc. Cf. 1459. On 1449—50 see sup. 1432. Possibly this couplet should follow 1445, omitting the rest. Fritzsche

- τάναντί' ἂν πράττοντες οὐ σώζοιμεθ' ἄν; 1450  
 ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτῃ φύσιν.  
 [ταυτὶ πότερ' αὐτὸς εὖρες ἢ Κηφισοφῶν;  
 ΕΤ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]  
 ΔΙ. τί δαὶ λέγεις σύ; ΑΙ. τὴν πόλιν νῦν μοι  
 φράσον  
 πρῶτον, τίσι χρῆται· πότερα τοῖς χρηστοῖς;  
 ΔΙ. πόθεν; 1455  
 μισεῖ κάκιστα. ΑΙ. τοῖς πονηροῖς δ' ἥδεται;  
 ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρῆται πρὸς βίαν.  
 ΑΙ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,  
 ἢ μήτε χλαῖνα μήτε σισύρα συμφέρει;  
 ΔΙ. εὗρισκε νῆ Δί', εἵπερ ἀναδύσει πάλιν. 1460  
 ΑΙ. ἐκεῖ φράσαιμ' ἂν ἐνθαδὶ δ' οὐ βούλομαι.  
 ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνλεῖ τὰγαθά.  
 ΑΙ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων

says, "Palamedes ob singularem quandam sapientiam appellatur Euripides." The author of a play on a hero who was μηχανικός καὶ ἐφευρετής is aptly so addressed. It is a question, perhaps, if the distich is not actually a quotation from a speech of Palamedes in the play of that name.

1452. Κηφισοφῶν, cf. 944.

1459. ἢ μήτε. The μή, as usual, represents the force of the Latin subjunctive, *cui nec pallium conveniat* etc. Cf. 1425. The war-party and the peace-party were two factions in the state. Fritsch: "utilis civis est quasi χλαῖνα, malus quasi σισύρα."

1460—66. Meineke rejects these verses after Kock. There seems no reason why they should not be genuine. If ἀναδύσει ἡ πόλις were meant, it

should rather be ἤπερ ἀναδύσῃ, *si forte se recipiat*. Seager's proposed reading, ἤπερ ἀναδύσει, 'how it may hold up its head again,' is hardly Greek, since ὅσπερ is not used in the sense of *δοῦναι* indirectly. Aeschylus is appealed to for his advice, by his hopes of returning to the upper world. See sup. 1420. Like the spirits of the mighty dead, the δαίμονες, he is asked to send up good from the world below to the world above, viz. by finding a remedy for the state's troubles. Aesch. Pers. 213, ἐσθλὰ πέμπειν γῆς ἐνερθεν ἐς φάος. Cho. 489, ὦ γαῖ', ἀνέ μοι πατέρ' ἐποπτεύσαι μάχην.

1463. ὅταν. Supply, σωθήσεται ἡ πόλις ὅταν κ.τ.λ. The opinion is purposely put as a puzzle. The meaning seems to be, that the Athenians are to

- εἶναι σφετέραν, τὴν δὲ σφετέραι τῶν πόλεμιών,  
 πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465
- ΔΙ. εὖ, πλὴν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.
- ΠΔ. κρίνοισ ἀν. ΔΙ. αὕτη σφῶν κρίσις γενήσεται·  
 αἰρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει.
- ΕΤ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας, 1469  
 ἢ μὴν ἀπάξειν μ' οἶκαδ', αἰροῦ τοὺς φίλους.
- ΔΙ. ἢ γλῶττ' ὁμῶμοκ', Αἰσχύλον δ' αἰρήσομαι.
- ΕΤ. τί δέδρακας, ὦ μαρώτατ' ἀνθρώπων; ΔΙ. ἐγώ;  
 ἔκρινα νικᾶν Αἰσχύλον. τιῇ γὰρ οὐ;
- ΕΤ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;
- ΔΙ. τί δ' αἰσχρόν, ἢν μὴ τοῖς θεωμένοις δοκῇ; 1475
- ΕΤ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα;
- ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,

regard the Peloponnesus as their own, viz. by ravaging it, but to leave their own to be invaded by εἰσβολαί, while they take to the sea: that more trust must be placed in a navy than in mere revenue, and money-supplies must be viewed as comparative poverty, since they are chiefly swallowed up in salaries to dicasts and for attending the ecclesia, &c.

1467. αὕτη. This seems to refer to what follows. 'I will decide between you thus: I will choose just which I please.' The next verse is perhaps quoted from some play. The γάρ is exegetic, and therefore a full stop should not be placed at γενήσεται.

1469. μεμνημένος. It is not clear to what this refers. In the next verse we should expect ἐμέ, i.e. ἀλλ' οὐκ Αἰσχύλον. Perhaps, ἢ μὴν ἐμ' ἄξειν οἶκαδ'. The well-known verse from Eur.

Hipp. 612 was alluded to sup. 102.

1472. ἀνθρώπων. "Oblitus est deum esse, quem alloquatur." Fritzsach.

1474. Meineke adopts Dindorf's reading, μ' ἐργασάμενος προσβλέπεις, the two best MSS. having εἰργασμένος προσβλέπεις.

1475. τί δ' αἰσχρόν κ.τ.λ. Parodied from the *Aeolus* of Euripides, τί δ' αἰσχρόν ἢν μὴ τοῖσι χρωμένοις δοκῇ; The philosophical opinion, advocated by Protagoras, is referred to, τὸ δοκοῦν ἐκάστω, τοῦτο καὶ ἐστὶ, i.e. morality is merely conventional.

1476. τεθνηκότα, i.e. ἐν νεκροῖς ὄντα.

1477. τίς δ' οἶδεν κ.τ.λ. See sup. 1082.—τὸ πνεῖν δέ, punning on δεῖ—πνεῖν.—κώδιον (so Bergk and Meineke for κώδιον), 'if sleep (the sleep of death) be not as snug as a woollen blanket.' The general sense is, 'accord-

- τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;  
 ΠΑ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἴσω. ΔΙ. τί δαί;  
 ΠΑ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν. ΔΙ. εὖ τοι  
 λέγεις. 1480  
 νῆ τὸν Δί· οὐ γὰρ ἄχθομαι τῷ πράγματι.  
 ΧΟ. μακάριός γ' ἀνὴρ ἔχων  
 ξύνεσιν ἡκριβωμένην.  
 πάρα δὲ πολλοῖσιν μαθεῖν.  
 ὅδε γὰρ εὖ φρονεῖν δοκήσας 1485  
 πάλιν ἄπεισιν οἰκαδ' αὖ,  
 ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,  
 ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ  
 ξυγγενέσι τε καὶ φίλοισι,  
 διὰ τὸ συνετὸς εἶναι. 1490  
 χάριεν οὖν μὴ Σωκράτει  
 παρακαθήμενον λαλεῖν,  
 ἀποβαλόντα μουσικὴν,  
 τὰ τε μέγιστα παραλιπόντα

ing to your own doctrine, *dead* may mean *alive*.'

1479. χωρεῖτε. For the plural compare Vesp. 975, 18', ἀντιβολῶ σ', οἰκτεῖρατ' αὐτὸν, ὦ πάτερ. Oed. Col. 1104, προσ-έλθετ', ὦ παῖ, πατρί.

1480. ξενίσω Meineke for ξένισω, which requires some supplement to the verse, wanting in the MSS., as ἵνα ξένισω σφῶ or ἔγω (Bergk, where the emphatic pronoun seems out of place), or εὖ τοι λέγεις (Brunek).

1483. ξύνεσιν. Intelligence made accurate and deep by the study of life, and not, like the ξύνεσις of Euripides, after the fashion of the Sophists. See sup. 893.—πάρα δὲ, i.e. παρέστι, 'and one may learn this by many facts.' So Prom. V. 51,

ἐγνῶκα τοῦδε, 'I know it by this.'

1491. χάριεν οὖν. 'It is a pleasure then to have once more a poet who does not (like Euripides) sit by the side of Socrates and talk, with the loss of true poetic taste, and the leaving out of the main principles of the tragic art.' Mitchell compares Plat. Theaet. p. 169 B, οὐ ῥάδιον, ὦ Σώκρατες, σοὶ παρακαθήμενον μὴ διδόναι λόγον. The subject to λαλεῖν seems to be ποιητὴν, not τὸν θεώμενον.

1494. τὰ μέγιστα, viz. the political advice which it was the special province of the stage to tender to the citizens. Hence the appeal to Aeschylus inf. 1501—2.

- τῆς τραγωδικῆς τέχνης. 1495  
 τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι  
 καὶ σκαριφησμοῖσι λήρων  
 διατριβὴν ἀργὸν ποιεῖσθαι,  
 παραφρονούντος ἀνδρός.  
 ΠΑ. ἄγε δὴ χαίρων, Αἰσχύλε, χάρει, 1500  
 καὶ σῶζε πόλιν τὴν ἡμετέραν  
 γνώμας ἀγαθαῖς, καὶ παίδευσον  
 τοὺς ἀνοήτους· πολλοὶ δ' εἰσὶν  
 καὶ δὸς τουτὶ Κλεοφῶντι φέρων,  
 καὶ τουτὶ τοῖσι πορισταῖς, 1505  
 Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·  
 τόδε δ' Ἀρχενόμῳ  
 καὶ φράξ' αὐτοῖς ταχέως ἥκειν  
 ὥς ἐμὲ δευρὶ καὶ μὴ μέλλειν·  
 κἂν μὴ ταχέως ἥκωσιν, ἐγὼ 1510  
 νῆ τὸν Ἀπόλλω στίξας αὐτοὺς

1496. τὸ δὲ κ.τ.λ. 'But the dwelling idly on fine words of philosophers and scrapings from their follies, is the part of a noodle.'—σκαριφησμοῖς (i), apparently our word *scarify*, possibly also *scurf*, *scrap* and *scrape*, is connected by Curtius with *κάρφος*, Gr. Et. ii. 683.

1500. With these anapaests commences a slow and solemn procession off the stage.

1501. σῶζε, 'continue to hold in your keeping.'

1504. τουτὶ. A rope, perhaps. "Tria porrigit Pluto, ense, laqueum, et venenum." Fritzsche. Mitchell thinks the second τουτὶ may be the bowl of hemlock. Meineke, perhaps for the sake of the metre, reads τουτοισι, Fritzsche τουτον, Bergk τουτοι. The πορισταί, 'commis-

sioners of ways and means,' held an office analogous to our Chancellor of the Exchequer,—they drew up their 'budget,' and had to find the means to meet it. See Photius Lex. in v. The names mentioned below are probably those of persons who had made themselves odious in some state-department, or as advanced democrats. Bothe thinks Nicomachus is the subject of the oration of Lysias, and Fritzsche assents to this view. He was a γραμματεὺς, who had made himself unpopular by drawing up certain new laws.

1511. στίξας. Like runaway slaves, whose proper abode is in Hades, they will be branded and tied by the foot, or rather, have their feet tied together.

καὶ συμποδίσας  
μετ' Ἀδειμάντου τοῦ Λευκολόφου  
κατὰ γῆς ταχέως ἀποπέμψω.

ΑΙ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον 1515

τὸν ἔμῳ παράδος Σοφοκλεῖ τηρεῖν,  
κάμοι σώζειν, ἣν ἄρ' ἐγὼ ποτε  
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ  
σοφία κρίνω δεύτερον εἶναι.

μέμνησο δ', ὅπως ὁ πανούργος ἀνὴρ 1520

καὶ ψευδολόγος καὶ βωμολόχος  
μηδέποτε εἰς τὸν θᾶκον τὸν ἐμὸν  
μηδ' ἄκων ἐγκαθεδεῖται.

ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ

λαμπάδας ἱεράς, χάμα προπέμπετε 1525

"Servilem poenam ideo minatur, quod hi viri omnes sordido ac pæne servili loco nati erant." Fritzsche.

1513. μετ' Ἀδειμάντου. For the various services of this man as στρατηγός, see Dr Holden's Onomasticon in v. He was one of the generals afterwards captured by the Spartans at Aegospotamos, but his life was spared from his opposition to a measure proposed by the Athenians in *terrorem*, that the right hand of every Spartan taken in arms should be cut off. See Xen. Hell. ii. 1, 32. From Plato, Protag. p. 315 E, τὸν Ἀδειμάντῳ ἀμφοτέρῳ, ὃ τε Κῆριδος καὶ ὁ Λευκολοφίδου, it seems that τοῦ Λευκολόφου is either a nickname in reference to some charge of cowardice, or a more convenient metrical form. Dr Holden refers to Meineke on Eupolis Πόλεσι frag. 12, οὐκ ἀργαλέα δὴν ἐστὶ πάσχειν ταῦτ' ἐμέ, τὸν Λευκολοφίδου παῖδα τοῦ

Πορθόνορος. The lines are quoted in the Schol.

1517. Bergk and Dindorf with Fritzsche read κάμοι σώζειν, Brunek καὶ διασώζειν and so MS. R., the others having καὶ σώζειν, which Bergk suspects to be a gloss on the true reading παράδος τούτῳ τηρεῖν. The verse however would thus be monometer, and the sense seems complete in itself, 'and give it up to Sophocles to take charge of and to keep for me, in case I come here again to claim it; Sophocles, mind, for I consider him next to myself in the poetic art.'

1523. μηδ' ἄκων may mean either 'not even by accident,' or, with the Schol., 'not even if he is thrust into it against his will.' The latter however hardly suits the ambitious character of Euripides.

1525. The torch-procession off the stage closely resembles that which concludes the *Eu-*

τοῖσιν τούτου τούτον μέλεσιν  
καὶ μολπαῖσιν κελαδοῦντες.

ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ  
ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίης,  
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας  
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσσαίμεθ' ἂν  
οὕτως 1531  
ἀργαλέον τ' ἐν ὄπλοις ξυνόδων. Κλεοφῶν δὲ  
μαχέσθω  
κἄλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρού-  
ραις.

*menides.* Cf. Eum. 959, πρὸς φῶς  
ιερόν τῶνδε προτόμπων.

1526. τοῖσιν τούτου μέλεσιν, viz. to the music of his own choral odes. So the old Dicasts in Vesp. 220, 269, were attended by a company chanting the odes from the *Phoenissae* of Phrynichus. It is likely that this reconciliation of Aeschylus with the Chorus of *Mystae* has reference to his prosecution and banishment on a charge of violating the *Mysteries*. A similar scene was enacted when Alcibiades, returning from his long exile B.C. 407, escorted the procession along the sacred road to Eleusis, though he had been found guilty of violating the *Mysteries*. See Cox, II. p. 533, and Dr Smith's *Hist.* p. 362.

1528. It is a peculiarity of choral hexameters (e.g. *Agam.* 104 seqq.) to be composed for the most part with dactylic

beat.—εὐοδίαν, 'a good journey.' From the Glaucus Potniens of Aeschylus, according to the Schol., εὐοδίαν μὲν πρῶτον ἀπὸ στόματος χέομεν.

1530. τῇ δὲ πόλει κ.τ.λ. The sense is, δότε Αἰσχύλῳ ἐπινοεῖν ἀγαθὰ τῇ πόλει. Aesch. Eum. 932, νικᾷ δ' ἀγαθῶν ἐπὶς ἡμετέρα διὰ παντός. The return of Aeschylus is the triumph of political conservatism.

1532. Κλεοφῶν. See sup. 679. His foreign birth and his advocacy of the war-policy are denounced.—τούτων, viz. the spectators present. A spondee is here and in παυσσαίμεθ' (1531) introduced by necessity in the middle of dactylic hexameters.—πατρίοις, in Thrace. 'If he must fight, let it be far away but not at Athens.' Similarly Eumen. 864, θυραῖος ἔστω πόλεμος, οὐ μολὶς παρὼν ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρωτος, i. e. παρῶν ἀκείνῳ ἐν ᾧ κ.τ.λ.

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